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THE NEW YORK DRAMATIC MIRROR

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VIRGINIA DREW GREGGOTT.

The Matinee



It is a terrible shock to see William Faversham and James Hackett going about in rags up at the Criterion and at Wallack's!

Those two boys are altogether too nice to be wasted on that overdone young tramp, Don Cesar. It is a famous story, of course, but so is "Pam in Boots," and I think either of our two popular favorites would make a better hit as the celebrated cat than as the ragged and rollicking and roistering hero.

Seeing what two clever actors have done with this role, we can only come to the conclusion that this particular form of romantic comedy is one of the most difficult to portray. I think that the younger Salvini played some part remarkably like that of the Spanish scamp at a Bowery theatre a great many years ago, and invested it with all the reckless, debonaire devilishness and charm that the original story suggests.

But Faversham and Hackett remind one of the Columbia College chappies when they put on blond wigs and corsets, and imagine they look like girls.

It takes more than high boots and a sword and a cloak and a hank of ostrich plume to make a Don Cesar. And sometimes it is awful to see a popular romantic actor attempt to be rollicking.

Don Cesar, as we know him on Broadway, had no excuse for living. When you take two husky charming young men like Faversham and Hackett, why it would be far more interesting if they came out in their gun-metal gray frock coats with hyacinth button holes, and poured tea for us on the stage as some of the Western actresses do after the show is over.

I am quite sure we girls would like it better. And these two very New Yorky Don Cesars suggest tea and golf much more than wine and clubs.

I won't say that they suggest muffins and tea, as one English actor who once supported Julia Arthur did; but tea with nice brown bread sandwiches, the kind that Oscar gives us when we take our afternoon nibble.

It makes me very sad to think we are beginning the season with this unpleasant young man, Don Cesar, as a hero. For he belongs to the kind that I'm always ranting against—the unsavory melodramatic power, whose cloak covers a multitude of cheapness.

There is a lot of this sickly sentimental posing that goes as the real thing sometimes with the powers themselves.

A man who is always talking about his deep sentimental nature was telling the Matinee Girl about it for the hundredth time recently. If he'd only go off and forget it!

But he won't go! So I try to discourage him. "Follows that really have hearts," I told him; "go through life trying to hide them under severe aspects and loud English waistcoats. They know they'll get done if they're found out!"

"You don't know anything about what sentiment is," he said, scornfully; "you are hard, cold, and unsympathetic. Look here!"

Then he dived into his pocket and brought out a grimy bit of a rag and spread it out tenderly on his knee. It was a girl's lace handkerchief, almost black.

"I've carried that in my pocket for a year!" he said.

"It looks it," I said; "why don't you have it washed?"

"Washed!" he said; "washed? That's just like you!"

"Thanks!" I said; "from a baby to a silk negligee I prefer them washed!"

Now that man thinks he is teeming with sentiment! And that handkerchief represents his ideas! It is as unpleasant as the cant we hear so much of nowadays about the amount of moral degeneracy that is necessary to the accomplishment of anything in art.

We've heard it over all the cheap table d'hôte dinner tables in town, and it goes with long hair and bad manners and laziness. George Moore has given it to us in his analytical novel, "Sister Teresa," and it will be eagerly quoted as a proof by the harpies that go about trying to inoculate others with their evil beliefs.

Those on the stage and whose work is with the stage and its people should fight tooth and nail against the ideas of art, or romance, or of sentiment that are symbolized by dirty linen.

Don Cesar on Broadway is such a weak-kneed sort of a scraprag that he hardly can be classed with the great school of unwholesome heroes that we had given us last season. But he is a bad beginning, just the same.

Written, told, and actors moil over these parts, and we have—what?

Whispering Mrs. Danes; dried up, black-mailing Queens, and a lot of other ladies and gentlemen of the same unhealthy class.

I know we couldn't write a play around little Robert Reed, or make Gilbert's gentle Jane, who was as good as gold, the centre of a very interesting play, but there are sinners with good points.

There are great sacrifices and big achievements and interesting types to be found in life's waste basket that have some excuse for being put on the stage.

And even among the respectable, the decent, plodding, dinner-at-six sort, you will find interesting sinners, and they are a heap more interesting than the impossibly bad villains and villainesses or the reck-i-less Don Cesar who slips out of his rags into a sort of Fauntleroy suit, and at once becomes a neat dresser on and off the stage.

The Broadway Don Cesar could wear a ragged overcoat, and have "me man" come in

after him with a bag of golf clubs, and it certainly wouldn't cause anything but a ripple of relief—at the matinee at all events.

"Doesn't it seem to see Algy in such a part," said a fluffy girl last Saturday: "if we had dear Lady Algy as Marita it would complete the tragedy!"

And then we all said: "I'm just crazy to see Hackett in the part!"

Well—we've seen them both now, and we are as well as can be expected. We are taking spirits of ammonia in our ice cream soda.

It's a shame to waste such good material on this simple Spanish tramp who couldn't get credit at a laundry probably, for you'll notice he doesn't go in for any of those broad linen collar, open at the throat shirt waist effects that we dote on. He makes quick changes from rags to dark upholstery togs in the way of velvet.

And whatever subtle charm was in the rollicking original Don Cesar, it has been cut out.

I think it is this rollicking act that makes it so difficult to William and James, who have been accustomed to being magnificent, noble, affectionate, and bloodthirsty, but who have not been asked to rollick.

It is as difficult to a romantic young actor as doing double somersaults. John Drew has rollicked in some of his roles and rollicked realistically, for he is a born comedian under all his point lace finish.

But even John Drew, the finest diamond cut comedian of the day, proved his limitations in Richard Carvel until a little bit of comedy in the last act gave him a chance to remind us who it was.

But this proves that all actors have their limit, and should study it and be true to their type unless awfully sure they can act.

Of course our Matinee Idols—that's what they call 'em in the evening extras—don't have to act, they say. But we know better than that!

But those two dear deluded Dons—side stepping about with picture hats askew—I do hope that Richard Lovelace doesn't try to be debonaire at the Garden next Saturday, instead of sticking to his old specialty and simply being "sweet."

I hope Don Cesar will never get to be a vogue, for the dramatic school would have to add a class in teaching actors this devil-may-care-fill-up-the-cup-and-don't-give-a-penny stunt, and then all the actors would want to be Bamoom or whatever he was. I've written his name so often that its getting away from me.

It takes temperament as well as art to accomplish some things. Peg Woffington would be as hard a task for Maudie Adams as we could possibly choose in the whole range of parts. She would be a lady, you see, in spite of that!

And that's the trouble with Don. What you call him on Broadway, he's too much of a gentleman. And gentlemen are never to be thought of in the kind of parts that they can't play such a low, horrid part!

We'd rather have our Algy and our Hackett just as they are—or just as they were rather before they came to this Spanish fandang on Broadway.

THE MATINEE GIRL.

WILLIE JAMES AND HER DOG SAVED.

Willie James has a pet puppy upon which she lavishes much affection. Recently, when Lovers' Lane was playing at St. Paul, Miss James, Emily Walsman, Julian Barton and other members of the company took a trip on the Mississippi in a gasoline launch. Of course Miss James took the puppy with her. Pretty soon the puppy jumped overboard. The current was too swift for Miss James, though she swam well. Mr. Barton then jumped and saved the puppy. The current was too swift for him also. All three were swept against a shore beam where they were fished out. They built a fire and dried their clothes and returned to St. Paul.

VIRGINIA DREW TRESCOTT.

On the first page of this issue of THE MIRROR there appears a very good likeness of Virginia Drew TreScott, who has been specially engaged for the leading heavy female role in Horatio, the new Roman tragedy that Frederick Ward produces this season. Miss TreScott is an actress of force and poise, and a liberal share of personal magnetism. She is uncommonly handsome and has the reputation of being one of the best dressed women on the stage.

WHAT HAUPTMANN IS DOING.

Gerhart Hauptmann has in process of completion two dramas, entitled Poor Henry and A Shepherd Song. He is working also on a novel that is to be published this winter, and is revising Florian Geyer, that failed when produced at the Deutsches Theatre, Berlin, six years ago. Hauptmann always has a number of unfinished works on hand, devoting himself to each of them for short periods.

LULU GLASER'S OPERA.

The Lulu Glaser Opera company has been rehearsing Stange and Edwards' new comic opera, Dolly Varden, at Terrace Garden, for two weeks past. The action of the opera passes in England in 1750. Miss Glaser is said to have a most engaging role. The first production of the opera will occur at Toronto Sept. 22.

NEW UPTOWN THEATRE NAMED.

The new theatre at 107th Street and Lexington Avenue now being constructed by William T. Keogh, was named last week the New Star. Mr. Keogh had offered a prize of \$100 for the best title. The money went to Max Lustig, who was the first of eight persons to suggest the name accepted.

A DETROIT COMPANY.

The Detroit Theatrical Syndicate Company, Ltd., was incorporated in Michigan last week with a capital stock of \$10,000, divided among Henry Rothwell, \$2,500; John Atkinson Williams, \$2,500; and George Arthur Hart, Jr., \$5,000. The new corporation will produce Don't Tell My Wife.

A SUIT OVER KUBELIK.

Suit has been brought by Rudolph Aronson against Daniel Frohman for \$50,000 damages. Mr. Aronson alleges that he had an option on the services of Jan Kubelik, the Hungarian violinist, who is to tour here under Mr. Frohman's management this season.

C. L. FARWELL ILL.

C. L. Farwell, the old actor and stage director, is reported to be seriously ill. His health has failed steadily since the death, last December, of his son, Dr. C. L. Farwell, of Boston. He is now confined to his bed, and his friends fear that he will not recover.

SOMETHING ABOUT YARDS.

Not long ago I heard of a man who divides his acquaintances into two classes—those who read Spinoza, and those who do not. This summer I also made a division of my acquaintances. It was while sojourning in the quaint old-fashioned New England town. The difference between the way people live there, and our polluted city methods of existence suggested these two divisions, that are: People who have both front and back yards, and people who have only back yards.

The front yard corresponds to beauty, to the graces of life, to the leisure which gives opportunity in which to really and truly live; while the back yard is given over to utility. The front yard class of people breathe deep. And when a person takes time to breathe deep he gains a more healthful pulse. He seems to get more of God in him. But we poor city folk, who are rushing so breathlessly through life, we, alas! have only back yards. Our back yards, too, are most of them fire escapes and clothes lines. When we look out of our windows we are frequently confronted by those suffering ghosts of ourselves. These clothes, too, that Carlyle said gave us "individuality, distinction and social polity," are just like those of our neighbors. We have only back yards! Our life is given to utility. We work for the dollar. No matter how artistic our profession, we keep money ever in view. If we can cram in a little knowledge, a little culture, in this artificial career, we are lucky.

Now, no profession has more artificial tendencies than the theatrical profession. It has such a back yard utility side. Only two classes of actors ever speak of their work as an art—the novices and those that have grown above affectation. The average actor buries all the front yard spirit of his work in the humiliating back yard term "the business." That is why actors too often grow hard and traditional in their stage portrayals. That is why they sometimes become crushed geniuses. Their knowledge is superficial and second hand. They do not know life in the true sense—the universal life. Nature means for them only human nature. They are bored in the country. They do not.

Find tongue in trees; books in the running brooks. Sermons in stones, and good in every thing.

They do not know the tremendous significance of the word love. And it is this knowledge and love of life that gauge a man's greatness.

But, about yards. It is most interesting to study life through yards. For instance, there are the beautiful great country lawns with here and there a touch of beauty in the shape of a shrub. Behind these yards live those people who are the nuclei of society. They travel, they own pictures and libraries. They careen Father Time instead of pummeling him. They never do anything so dreadful as to abbreviate in a letter.

Wealth always reaches its climax in front yards. Pierpont Morgan, you know, is now at the beautiful private gardens that the world has ever seen.

There is one front yard I would like to tell you about. It belongs to a little friend of mine. I know that she will forgive me. She is the dearest little spinster, and she lives in our New England town. She travels in winter and only comes to this old-fashioned home in summer. It is a very old-fashioned home. Every room of it has a history. And the front yard! It is one of the most carefully unconventional spots I have ever seen. Over in one corner is a big bush of roses. These wild things show the touch of sentiment in my little friend—her love of beauty. A lot of old-fashioned flowers—hollyhocks, poppies and bachelor's buttons—show her reverence for the past, her love of ancestry. A row of sweet peas tells of her dainty womanliness. Then, an old-fashioned summer house, covered with vines that are never trained, but grow wherever they please, offers a comfortable, sensually sympathetic with every mood, but never intrusive.

I have tried to carry the front yard spirit into my back yard existence through the beauty of window boxes. This year I was going away so early, and there was no one to watch them, so I just left the boxes in the yard—and there, by haps an experience. I have read every thing I could find about window boxes, and tried faithfully to cultivate my few flowers. On account of all this earnest care they have grown and blossomed. But now—Well, I must first tell you that we live in a house that belongs to a theatre. The dressing-rooms of the theatre are built over a portion of our back yard. What do you think they have done to the remaining portion? Why, they have bricked it over with cold, hard and bricks! Now, isn't that dreadful? The hard, artificial, traditional theatricism. The kind that bury nature. And my window boxes! Without any care whatever these window boxes have grown the most luxuriant lot of weeds you ever saw. Do you think the close association with that hard old theatrical back yard could have demoralized them?

Alas! how we work to cultivate our flowers, and how quickly our weeds do grow. But if we can cultivate just one beautiful blossom of truth in our work, the joy of it brings us compensation for our labor. CHRISTINE ANDREWS.

NOVEL SCHOOL OF ACTING IN NEW HAVEN.

A school of acting is shortly to be established in New Haven, Conn., in connection with the Grand Opera House there.

There will be no charge for instruction, but the students will be expected to give their services whenever needed by the management; that is, to act as supernumeraries or play minor parts, for which they will be paid small salaries.

The course will cover all the branches of practical stage work and will be under the direction of Lyster Sandford.

A CHINESE ACTOR.

Pong Wah, said to be the first Chinaman to have an important speaking part in an American play, has been engaged by William T. Keogh for One of the Bravest.

ENGAGEMENTS.

H. J. Atherton, for An American Gentleman, succeeding John Raymond.

Clifford R. Smith, with The United Mail and Treasure Island.

Frances Wheeler, for The Chairwoman.

The Hester Sisters, for The Sleeping Beauty and the Beast.

Bert Wilbur, Margarette Urquhart, and E. L. Johnson, with Runaway Love in Other People's Money.

Lillie Lawson, for Are You a Buffalo?

Devore Palmer, for Juvenile Leads, with Edward Waldman.

Charles Horn, for his third season as comedian and stage director of Brown's in Town.

Ray Dee, for The Heart of a Woman.

F. F. Craft, as advance agent for Conroy, Mack and Edwards company.

W. J. Chappell, as advance agent for the Lyman Brothers, in A Merry Chase.

Vera Renaud, for The Devil's Duds.

Louise Merkel and Blanche Stella, for the Royal Liliputians.

Virginia Perry, for the Flora De Voss company.

Ella Snyder, for The Sleeping Beauty and the Beast.

George W. Ryan, for The Girl from Paris.

Olive Oliver, to support Kathryn Kiddle in Molly Pitcher.

C. Jay Williams, with Broadhurst and Currie.

Lillie Hall, with Louis Mann and Clara Lipman.

Romaine Whitford, with Willie Collier in On the Quiet.

Flournoy Gerald, for The Girl from Maxim's.

Frank Bernard and Clara Palmer, by Samuel E. Bark, for the leading roles in The Casino Girl.

Alvie Koller, for Down on the Farm.

George E. Peridot, for A Texas Steer.

Peattie Knight, specially engaged for five weeks with Al. H. Wilson in The Watch on the Rhine.

Louella Flavin, Kate Dean-Wilson, Marie Dorchon, and Marie Snyder, for Ellen Hildes.

GOSSIP.



Photo by Dora Studio's, Ogdensburg, N. Y.

Lorraine Hollis, whose portrait appears above, is a strong emotional actress, who has worked steadily in the better dramas. She has played for nine years such stellar roles as Parthenia, Ingomar, Camille, Stephanie in Forget-Me-Not; Frou-Frou, and Marina in Mr. Barnes of New York. She was formerly a member of Augustin Daly's and W. H. Crane's companies. She is the author of several stories and dramas, and has just completed a play that has Madame du Barry as its central figure. Miss Hollis recently refused a New York engagement, as the part was not suited to her.

Edward F. Mitholland, formerly business manager for Eugene Oak during her tour in A Lady of Quality, has been re-engaged by Miss Blair to go in advance of her new production, Peg Woffington. Miss Blair's executive staff is composed of newspaper men, both Henry Grossett, her manager, and Mr. Mitholland having been associated with the Baltimore Sun, while Henry Carter Irwin, her treasurer, was until recently on the staff of the Herald of that city.

Ben T. Dillon has recovered from his recent serious illness. He joined A Hot Old Time in Cleveland Sept. 2.

Gertrude Benayon, prima donna of the Castle Square Opera company, and Mr. and Mrs. William Benayon, are entertaining Winifred Goff, F. J. Boyle, Arthur Evans, and E. J. Howe, also of the Castle Square company, at their summer residence, "Clusterhill," Berwyn, Pa.

Helene Du Carte, having closed her summer season as prima donna of the American Opera company, has returned to this city.

Rancroft, instrumentalist and vocalist, opened with Rice and Harvey's Comedians at Paris, Oct. 2, to play parts and introduce his specialty between acts. He has invented and patented a new instrument that he will use in his act.

The Auctioneer was recently acted in London for copyright purposes.

A daughter was born to Mr. and Mrs. Chas. L. Willis (Matrie Lockette) in St. Louis, Sept. 1.

May Vokes is at her residence in this city recovering from the operation that she underwent recently.

Richard Mansfield's company began rehearsals of Monsieur Beaucaire Sept. 4.

John W. Cape, now playing Colonel Canby in Arizona at the Academy of Music, contemplates starring next season in a Western drama of his own authorship.

Laura Wallace returned to New York last week from a tour through New England as leading soprano of the Temple Opera company.

The report circulated some weeks ago that Ralph Stuart, last season leading man of the American Theatre company, would star in Kit Carson, is denied by Mr. Stuart, whose plans for the coming season, he says, are not definitely settled.

Edgar Temple, the well-known operatic tenor, returned to New York last week from a summer tour through the New England States with an organization of his own, playing standard light opera, called the Temple Opera company. The season, which lasted ten weeks, was most successful, and Mr. Temple expects to cover the territory again next summer.

Burton Holmes, the lecturer, has recently arrived in Pekin after a journey across Siberia on the new transcontinental railway. From Pekin Mr. Holmes goes to Corea and Japan, returning in November to open his lecture tour. Thirty of Mr. Holmes' lectures are about to be published in book form.

Howard Hall appears to have scored a genuine success in The Man Who Dared in the cities visited since his recent opening. The press of Jersey City and Baltimore gave high praise to the melodrama, to the star, and to his leading woman, Nina Morris.

Arthur Lewis, brother of Julia Arthur, has assumed charge of the Hythe Dramatic School, that is directed by Helen Hythe. Two of the school's pupils are Lella and Etta Arthur, Mr. Lewis' sisters.

Care Gordon Leigh, of McCullum's Stock company, Portland, Me., sang two solos at the Free Street Baptist Church in that place Sept. 1. Miss Leigh has volunteered her services for this work every Sunday during her stay in Portland.

John Dunsmuir, who for the past two seasons has been the basis of The Bostonians, was engaged by Kirtle La Shelle last week to play the role of the Duke of Burgundy in Princess Chic, supporting Marguerite Sylva.

Walter E. Perkins' Comedians in The Man from Mexico opened successfully at New Haven, Conn., on Sept. 2.

The new play that George C. Handlon, Jr., has written for Henrietta Crossman will be put in rehearsal in October. Its name has not yet been announced.

Rosa Green, the concert singer, was married to Theodore Kennedy, an English journalist, in Louisville, Ky., on Sept. 5. Miss Green has had a successful career in America and in Europe, but it is said that she will retire permanently from the concert stage.

Edward Elmer's Biblical drama, A Voice from the Wilderness, was produced by Belasco and Thall at the Central Theatre, San Francisco, Sept. 3.

There was a report last week that Florodora would move on Oct. 16 from the Casino to Proctor's Fifth Avenue, where the policy of vauville would be abandoned. Managers John C. Fisher, of Florodora, and F. F. Proctor both denied the story.

Rehearsals of Munro and Sage's company in The Pride of Junie began last Monday. The tour will begin at Newburgh, N. Y., on Sept. 18.

Charles Manley has recovered from his recent illness and will shortly resume his portrayal of Seth Huchins in Down on the Farm.

Photo by Byron, N. Y.

THEODORE ROBERTS
(Don Jose).

FERNANDA ELIZCO
(Lazarillo).

JAMES K. HACKETT
(Don Cesar).

HAROLD CASE
(Captain of the Guard).

A SCENE FROM DON CESAR'S RETURN AT WALLACK'S.

ACT I.—DON CESAR: "I'm so sorry it's Holy Week, because I feel obliged to kill you."

IN OTHER CITIES.

KANSAS CITY.

Saturday night, Aug. 31, marked the opening of the Woodward Stock co.'s season at the Auditorium Theatre. This popular organization has come to expect a packed house and an enthusiastic welcome on its opening nights, and it was not disappointed. Although the co. is largely new and the rehearsal time was short, Aristocracy was given a performance that spoke well for the efforts of Director Dudley Brown and Stage-Manager Harry Long. Numerous curtain calls followed every act and the old members of the co. were greeted with genuine applause as well as many dual offerings. Jane Kennard received an especially enthusiastic welcome and the new leading man, Carleton May, was repeatedly called upon for a speech, with which he did not comply. As Diana Stockton, Jane Kennard had hardly as good a part as usually falls to her lot, but played it well. Carleton May as Stockton was very satisfactory to an audience that is not always easy to please and he will no doubt become most popular. Daisy Lovering gave a splendid portrayal of the role of Virginia Stockton. Her forte is comedy, but this role contained no element of mirth, and her portrayal therefore showed much versatility. Robert Conness as the Prince was satisfactory, and Frederick Sumner did well as Stuyvesant. Nellie Lindroth was well received in the part of Katherine, but Miss La Verne, who was the character actress, will doubtless be seen to better advantage later. Charles Lethian played a small part cleverly, and Robert Davies a similar one, that was not so well done. The War of Wealth 8-14. Because She Loved Him 10-12.

Harry Glaser in Otto Skinner's Prince Otto began a week's engagement at the Grand Opera House 1-7. The entire Otto Skinner production, including the costumes, scenery, and many of the original cast, were seen. Mr. Glaser as Prince Otto was very satisfactory, and the supporting co. a capable one. Elizabeth Lee made a beautiful and stately Princess, and the Countess von Rosen was capably done as Catherine. Cynthia Miller as Ashton, Mrs. Pringle as the widow, and Birdie De Vaul as Rada, were fair. The Road to Ruin 9-14. One of the Bravest 10-12.

The Century Theatre, formerly the Standard, will open its doors 9 with the new stock opera organization, the Andrews Opera co., that will be heard in Faust. A fine line of grand and comic operas, in English, is provided, and the co. is being well advertised throughout the city and surrounding country. Popular prices will prevail. FRED. CAMPBELL.

JERSEY CITY.

The season at the Academy of Music began with a matinee of The Cherry Pickers 2 that was well received until 7 to good business. The play was staged in a complete manner, and the male roles were well played, but the female roles might have been in better hands. Frank Munnell, the leading man, was exceptionally good. Calvin H. Harris, the villain, was only acceptable. John Hamilton as the Vicar, Joseph McHugh as the Merchant, Paul Scott, William P. De Vaul, Armand Anthony, and Harry Horne were satisfactory. Helen Conner as Knolly, and Cyrus Miller as Ashton, Mrs. Pringle as the widow, and Birdie De Vaul as Rada, were fair. The Road to Ruin 9-14. One of the Bravest 10-12.

The fourth season at the Bijou Theatre opened 29 (after having been postponed from 24 on account of the tornado on that date that tore out the rear wall of the house). A temporary wall has been erected and a new stage put in. Howard Hall and co., who opened their season here, was the attraction, appearing in Mr. Hall's new play, The Man Who Dared. That was first produced last season in San Francisco. The play is a Parolan melodrama, with some strong duels and well conceived comedy element. It is in the hands of the production. The final fall of the curtain on the first performance was at midnight, the walls being unreasonably long. A handsome scenic outfit was a feature of the production. Howard Hall was very good, and won favor at once. Nina Morris as the courtesan wife, proved herself an excellent actress. The part is a disagreeable one, but she played it in a manner that commended the audience to like her. Earl Ryder was the villain, and what little he had to do was done artistically. Will H. Vador was excellent as a young poet, and an every-

day Hebrew, both of which were typical and natural roles. Alice Taylor was weak as Marie. John Martin, as the old family servant, had the fattest part of all, and divided honors with the star. The Fenitout was offered at the Bijou Theatre 2-7 to good business, the Labor Day house being to capacity. The play was given in a careful manner, and was handsomely staged; the scenery being the best seen here in a long time. It is an interesting play, though a trifle long, but this fault will undoubtedly be remedied. The co. was a very capable one. Edgar L. Davenport was well cast and powerful in the leading role. G. Harrison Hunter, as the villain, was strong. Myra McCarthy, as the crafty lawyer, was excellent, and E. L. Walton was clever as an English Jew. David Hanchett, H. V. Davies, Albert Perry, Charles Green, and Edwin F. Clarke were all good. Marie Claire Shaw, Minnie Brown, Grace Turner, Beulah Marlowe, and Mrs. Charles Green rendered excellent support. A Homage to Heart (Eastern) 9-14. The Mornin' Wife 10-12.

At the opening performance of the Bijou Theatre Aug. 29 the orchestra, under Louis Dittmer had fourteen men in evening dress. Stage Machinist John E. Langabee is back again at the Academy of Music, having spent a prosperous summer at his home in Lake Hopatcong. Orchestra Leader F. W. Petersen is also back, and looks as if his summer on the Albany Day Line of boats had been of much benefit to him.

The Bijou Theatre displays a handsome new drop-curtain this season, the subject being "The Hunt Meet." Lotta Crabtree, her brother Jack, and a representative of the Boston "Globe," were guests at the Bijou Theatre 3.

The executive staff at the Academy of Music has been somewhat changed this season, and is as follows: Frank E. Henderson, manager; John H. Bone, business-manager and treasurer; John E. Langabee, stage-machinist; William Moran, advertising agent; William Rice, property man; F. W. Petersen, orchestra leader, and F. Trado, electrician.

The management of the Academy of Music is giving out a unique pocketbook as an advertisement.

Charles H. Hunte, the scenic artist of this city, has supplied The Fenitout co. with a handsome outfit of scenery. Each scene in the play was applauded as a compliment to the painter.

John H. Bone, the new treasurer and business-manager at the Academy of Music, held a similar position for years at the Grand Opera House, New York, and with the Iron Steamship Co.

WALTER C. SMITH.

MONTREAL.

The opening of the regular season of the Academy of Music 2, and the presentation by Mrs. Pike and her co. of the new play, Miranda of the Balcón, for the first time on any stage, was an important event in the theatrical world here, and a large and fashionable audience turned out to witness it. The play, a dramatization of A. E. W. Mason's novel of the same name by Anne Crawford Fletcher, was presented with that care and attention to detail which always characterize Mrs. Pike's productions. The scenery is by Gates and Morgan. There are five scenes in all: Lady Donalson's Reception Room, overlooking St. James' Park, London; a Moorish interior, two Moorish interiors, and evening in the Great Desert; and all are equally beautiful. The character of Miranda is totally different from anything that Mrs. Pike has appeared in before, and presents a very interesting psychological study, the more difficult because what takes many pages to explain in the book has to be done with a few brief words and touches in the play. Mrs. Pike portrayed the part with consummate skill and won the sympathy of her audience. J. E. Dodson, as Ralph Warriner does not appear till the fourth act, but his performance was a wonderful performance of Petrarcha, Charles Sutton did the work as Vladimir, Thomas Hunter was a capital Sen, Fred Beane did a clever piece of character work as Chilo, and Theodore Terry, a Montreal boy, deserves special mention for his impressive as the blind idiot, to whose presence Warriner falls a victim, and Annie Irish made the most of Jane Hall. The rest of the characters were all in good hands. A Brave of Partridge 9-14.

The Fenitout opened its regular season with a Labor Day matinee 2 to a crowded house. Whitney and Knowles' Quo Vadis was the attraction. The co. was excellent and the staging and mounting magnificent. Adolph Jackson gave a clear cut and finished performance of Petrarcha, Charles Sutton did the work as Vladimir, Thomas Hunter was a capital Sen, Fred Beane did a clever piece of character work as Chilo, and Theodore Terry, a Montreal boy, deserves special mention for his impressive as the blind idiot, to whose presence Warriner falls a victim, and Annie Irish made the most of Jane Hall. The rest of the characters were all in good hands. A Brave of Partridge 9-14.

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PROVIDENCE.

The regular season at all our theatres opened 2. The New York Society the Olympic, opened as a regular relief family theatre to a crowded house. During the summer the theatre has been transformed into a merry playhouse. The decorations are beautiful, a new drop curtain has replaced the old one,

new seats have been put in, and on the stage a complete change has been made. The stage is now forty-two feet deep, and on this floor are four dressing-rooms, each ten feet long and nearly eight feet wide.

On the second floor are six more large dressing-rooms. The stage is considered absolutely fireproof, and an asbestos curtain completes the protection. New scenery, drops, etc., have been provided. Papa's Baby was the attraction 2-7 and the opening performances drew crowded houses. Watson, Hutchins and Edwards, for whom the piece was written, have excellent opportunities to display their talents, and were most successful. The musical numbers are bright and tuneful, and the specialties introduced by Reddy, Budin and Reddy, Harry Watson and Alice Hutchins, and the Nicholas Sisters were good. A Stranger in a Strange Land 9-14.

Large houses greeted Old Jed Frantz at the Empire 2-7. Old Jed was impersonated by Richard Golden in the same inimitable manner that has won for him many laurels in years gone by. He was well supported by Henry M. Morse as Zeb Hardy, Robert Craig as Sam Wilson, Melville S. Collins as Benson Hill, Coulter Howard as Aaron Henshaw, Eugene Busby as John Todd, Ruth Royal as Fanny Todd, Kate Medinger as Trilby Frantz, Katherine Kitchener as Martha, and Loretta Sinclair as Little Tooty. Two Little Vagrants 9-14.

At the Providence Opera House 2-7 Edna Ellard presented The Wedding of Figaro to fair houses.

Louis Mann and Clara Lipman in The Red Kiosk 9-11. Peter F. Bailey in Champagne Charley 12-14.

The members of the Albee Stock co., that closed a summer season at Keith's Aug. 31, left for New York 1 to join the various co. for which they have been engaged. Walter Thomas is to play the leading juvenile role in New England Folks. Malcolm Arthur will be seen in vanderbilt, having succeeded W. H. Smedley as a member of the Comedy Sketch Club. Albert Marsh has accepted a position as stage-manager for the Keith art studios. Helen Helmer is playing a leading character role in Champagne Charley. William F. Owen has returned to the Daily Theatre co. Clara Macey, another member of the co., and a beautiful woman, is to play the leading female's stenographer.

HOWARD C. RIPLEY.

ST. PAUL.

Chauncey Olcott and a clever co. appeared at the Metropolitan Opera House 1-7. The largest Metropolitan Sunday night audience that has been seen for some time greeted Mr. Olcott in his new play, Garrett O'Mahoney. He received a well deserved and enthusiastic welcome. His acting and singing were excellent, and at the end of the third act he was called upon for a speech. Edith Barber was a graceful and charming Ellen Nags. Margaret Fitzpatrick carried the role of Mrs. Mary Devlin with graceful ease and expression. Charles H. Collins was excellent as Roger Nags. Mrs. Nags was a fortunate and attractive Josephine. Luke Martin as Darcy Lynch, and Mrs. Elizabeth Washburne as Maggie Lynch contributed excellent bits of character work. Paul Everett's Rascal and Gertie Carr proved clever and entertaining in children's roles. The play was well put on, under the direction of Luke Martin. Haverly's Minstrels 9-14.

In old Kentucky at the Grand Opera House 1-7 drew large and pleasant audiences. The production, now in its sixth season, opening to S. R. G. Albee Great Hunt was charming in the leading role of Neddy Brerly. Her daring swing across the chasm was very effective. She received the enthusiastic applause made when last seen here in the leading role of Caleb West. Bert G. Clark as Colonel Sandusky doubtless gave an ideal portrayal of the character. Mr. Clark showed a careful study of the character, and was excellent. William Collington was decidedly good as Noh. Beatrice Duncourt as Barbara Holton, Adelaide Eaton Colton as Althea Layton, Robert Hilda and James Roberts as the drum-major, and John H. Powell and Harry Swinton in back and soft-shoe dancing deserve mention. Hunting for Hawkins 9-14.

The city is thronged with visitors to the State Fair, that is proving more successful than any fair ever held in Minnesota. The amusement attractions are of a much better class and more numerous than heretofore. Pain's Last Days of Pompeii and a brilliant display of fireworks are held every evening. Visitation Housewell delivered the evening address before an immense crowd. GEORGE H. COCHRANE.

BUFFALO.

Primrose and Buckstader's Minstrels drew moderate houses at the Star Theatre 2-7. Their first part setting was presented an Italian garden, and the singing of Fred Gladie, Harry Ellis, Walter Vaughn, and others was fine. Lew Buckstader's infectious fun was as good as ever, and the dances by George Primrose and others were excellent. The Minstrels were also amusing. Westminster Abbey Choir 8 Ward and Values 9-14.

Last River was a strong attraction at the Lyceum 2-7 and pleased large audiences. Its big equipment of scenery and well-dramatized story made it very popular with the masses. Shore Acres 9-14. Reddy Klaffy who has been in Europe for several weeks, returned 2 in time to be present at the one hundredth performance of his brilliantly successful production of Constantine of the Turk. He was presented with a handsome floral piece, and appreciative speeches were included in his business continues. A Trip to Buffalo, in its revised form, is drawing

well at the New Academy, and Manager Salisbury is constantly striving to change and improve the already excellent production. It will continue indefinitely.

Foxy Grandpa closed its third prosperous week at the Lafayette 7, when the house was turned over to burlesque, the first attraction being the Wins, Woman and Song co.

The Royal Bavarian Military Band drew a fair audience to the York 1. Its concert was most enjoyable.

The Pan-American crowds continue to increase, and Labor Day brought out 100,000 people. On President's Day 2, President McKinley was welcomed by the greatest crowds of the season. Fair's most elaborate fireworks were a feature in the evening. Dozens of foreign dignitaries came here from Washington for the occasion, and Secretary Wilson and many members of the diplomatic corps were also present. All the military was moved and reviewed, and among the bands were the Marine, Salem Cadet Band, of Massachusetts; Kirk's Band, of Cleveland, and Land's Pan-American Orchestra. The President visited Niagara Falls Friday, returning for the reception that ended in his deplorable and heart-rending assassination.

The latest estimates of the financial results of the exposition are that enough will be cleared to pay all the debts and bonds issued, and possibly something on the stock, in which speculation averaged a million dollars. The free midway that sprung into existence outside the exposition grounds became an extraordinary thing. It became necessary to entirely enclose it Aug. 31.

FRANK R. WILSON.

COLUMBUS.

The McLean-Tyler co. played an engagement at the Northern 2-4, appearing in Caribbeana. The debut for Randall and King John. Caribbeana was the hit 2 and the production was one of the best seen here in recent years. R. D. McLean as Caribbeana portrayed the character in a scholarly manner, and was dignified and convincing. The character of Virginia did not afford Caribbeana a very good opportunity, but notwithstanding she made a most favorable impression. Next in importance to the title-role was the character of Mrs. Van Mire. She has a good voice and her interpretation of the character was capital. Mrs. Henry Vandenberg as Caribbeana was very effective. J. H. Rowland and Frank Henry deserve special mention. The debut for Randall and King John 2 and was a decided success. The Long Travel of Caribbeana was charming and displayed great ability. Mr. McLean's Caribbeana was excellent, and with some of the co. was very satisfactory. The costumes and scenery were excellent. To the change of local players Caribbeana was very good. The performance of King John will be mentioned next week. Tim Murphy 1-7.

Two Little Wags at the Bijou opened Aug. 29-31 played fair houses. Al W. Martin's Uncle Tom's Cabin was the attraction 2-4 and proved to be an offering of unusual merit. An excellent co. interpreted the ever popular play. Students are good. Uncle Tom's Cabin 2-7.

A Thoroughbred Tramp was presented to light houses at the Grand 29-31 and was followed by East Lynne 2-7. The last named play has lost some of its popularity, heavy business and good money, was a performance. It was well staged and directed, and was played by an exceptionally good co. The week was made by J. F. Crosby, Alice Henshaw, Charles Farris, Eugene F. Frederick, and Robert Henshaw. The closing attraction of the season at Niagara Park was The Hand of Man, that was given in a creditable manner by the Keystone Dramatic co. 1-7.

W. W. FARMER.

SEATTLE.

For their second week at the Third Avenue, Aug. 25-31, Hammer, Russell and Brown's co., suggested by some new scenery and added scenery, were seen in Druce, the House of Bannock. The usual good business prevailed. Great Thunderbolt, George H. Hagen, Sidney Platt, and Louisa Carter were prominent in the cast and gave their usual good performance. Blanche Stoddard made her first appearance with the co. and made a favorable impression. Louis Belmont in a character part was good. The regular season will begin 1 with Bannock and Prince's Minstrels. Managers Russell and Brown will this year add two co. one playing Bannock and the other East Lynne. The four will begin 1 and will continue all of the week and as far East as Kansas City.

Seattle's T. V. C. gave one performance at the Grand Opera House 25 to light business. It was the average "You" show, but this city has outgrown them.

The Queen of Hearts will be seen at the Seattle 1-7. The regular season opens 8 with the Third Avenue co. for three weeks. Margaret Barry will give a dramatic recital the afternoon of 6. Wilson's Juvenile Minstrels will be seen at the Grand Opera House for four performances, beginning 5. George Winter, late of New York, has formed a business partnership with Sheridan Jenkins of this city, and they will establish a firm here to be known as the Northwest Dramatic Co. It will be the plan of organization of its kind in the Northwest. They will build a large and well equipped studio. A. D. McDonald, treasurer of the Seattle for the greater part of last season, returned 27 from California. He had been engaged by Samuel P. Brown as manager of The Only Way co., but Mr. P. Brown did not send out that co. at the present time. A series of letters by Nanny Sykes, the well known

NEWBORN LAMBS.—**WILSON OPERA HOUSE** (J. H. S. Mills, manager): Season opened with Uncle Sam Smoochy Aug. 24; good performance; packed house. Old Adelman's 2. Purdy's Players 9-14. Ray's Comedy 20-Oct. 2.

SHERMANOAK—THEATRE (Helen Apple).
Manager: A. G. Barker. (Admission manager): E. J. Barker.
Symphony, Aug. 29-31 to this theatre; concert by...

ter. Any Lee in Purr's Party 5-7; good business; satisfactory in. Halls, 211 & 212.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): McRoy Stock co. in Under Two Flags Aug. 21; large audience; good performance. McRoy Stock co. in 21-22; good business; performance fair. A Woman in the Case 7.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Alice Archer in Jew of the East 21. Large audience; good business. Station's U. S. G. T. in 21. Station's U. S. G. T. in 21. Station's U. S. G. T. in 21.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Station's U. S. G. T. in 21. Large audience; good business. Station's U. S. G. T. in 21. Station's U. S. G. T. in 21.

CARROLL.—GRAND OPERA HOUSE (Don P. Ryan, manager): A Common Sense Aug. 21; fair business; good business. Station's U. S. G. T. in 21. Station's U. S. G. T. in 21.

GREENSBURG.—KROG THEATRE (R. G. Green, manager): McRoy Stock co. in Under Two Flags 21; large and pleased audience. Robert R. Marshall & Co. in 21. Station's U. S. G. T. in 21.

UNIONTOWN.—The Bell & Arnold Wolford Stock co. 9-14 cancelled, Halls, 211 & 212. The Bell & Arnold Wolford Stock co. 9-14 cancelled, Halls, 211 & 212. The Bell & Arnold Wolford Stock co. 9-14 cancelled, Halls, 211 & 212.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (W. W. Fisher, manager): Way Down East will open the new house 12. Puddinghead Wilson 21. The Democrat 21. Station's U. S. G. T. in 21.

MT. PLEASANT.—GRAND OPERA HOUSE (J. R. Caldwell, manager): Opera with A Wife Woman 19. ITEM: Manager Caldwell is busy booking first-class attractions.

FRANKLIN.—OPERA HOUSE (M. Bels, lessee; John Milla, manager): The Little Minister 21; satisfactory co.; good business. Robert R. Marshall & Co. in 21. Station's U. S. G. T. in 21.

SHANON.—G. A. R. OPERA HOUSE (J. P. Oiler, manager): Grand opera with Halls, 211 & 212. Large audience; performance excellent. Way Down East 14.

WELLSBORO.—BACH'S AUDITORIUM (Dart and Dart, managers): Opens 12 with Way Down East.

READING.—ACADEMY OF MUSIC (John D. Milder, manager): When London Sleeps 4. Caught in the Web 5.

MEADVILLE.—ACADEMY OF MUSIC (R. A. Houghton, manager): Jew of the East 21. Large audience; poor performance. A Bunch of Keys 4.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Olin, manager): The King of the Oyster Ring Aug. 21; fair business. Bennett and Moulton co. opened for week 2 to fair business. Plays: The Captain's Mate, The Mask of Life, The Queen of Chinatown, and Beyond the Line. Old Joe and the Wolf of Friesland in 14.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): A Stranger in a Strange Land 3; fair audience; good performance. Two Little Vagabonds 6; excellent performance; fair house. Thomas R. Shea 9-14. The Gals in 14.

WESTLEY.—SLAVEN'S OPERA HOUSE (C. B. Slaven, manager): Sunset Mines Aug. 20; poor performance and house. Dainty Pares Burlesquers 21. Amused small audience.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (Smithfield and Brown, managers): Season opened Aug. 20 with Mason and Mason in Rudolph and Adolph to large and enthusiastic audience. Gertrude Coghlan & McFadden's Row of Flats 5.

SPARTANBURG.—OPERA HOUSE (Max Greenwood, manager): Season opened Aug. 21. Black Patti's Troubadours 12. Barlow Brothers' Minstrels 13. The Prisoner of Zenda 24.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Dooling's moving pictures opened season 2; small house; entertainment very good.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (R. M. Bear, manager): Opens 4 with Brown's in Town.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): The Summer of the Swallow 21. Puddinghead Wilson 21. Large audience; good business. Station's U. S. G. T. in 21.

WACO.—WEST END PARK THEATRE (John Schwartz, manager): The Auditorium Stock co. closed a successful season presenting a vaudeville bill for their final week. Large and pleased audience 2-7. Manager John Schwartz and Tom & Stewart, representing the street railway interests, are to be congratulated for the excellent attractions presented by the stock co. justly deserve the prosperous season they enjoyed. ITEM: Manager John Schwartz, of the Grand, is still in New York, in the interests of the Grand, as well as for pleasure. George H. Walker, of Austin, Texas, who has formerly known in the theatrical world, has leased the Waco Auditorium for the season, and its opening will occur early in October.

SAN ANTONIO.—GRAND OPERA HOUSE (Edwin Wels, manager): Grand opera, open the season 1-4. Kluge-Herzog Stock co. 2-14. Leon Hermann 11. McFadden's Row of Flats 25. Georgia Minstrels 26. EMPIRE OPERA HOUSE (James T. Brady, manager): The Taylor-Kruse co. opened large house the second week of their engagement in A House of Affairs. Man and Wife. Michael Strang, Cryta's Co. The Southern, Uncle Josh. A Square Man. Rip Van Winkle, and Monte Cristo. Co. closed engagement here 7.

HILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): Opens 12-21 with the Curtiss Comedy co. ITEM: The Opera House has been overhauled and new scenery added.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Fryer, manager): Empire Stock co. of New York, in Mrs. Dan's Defense Aug. 20, 21; large house; Charles Richman, Ethel Horvick, and W. J. Crompton well known here. were well received. Acoustic made a lasting impression by her successful work. Other members of the co. were very good.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (John W. K. Walker, manager): Humberg 2; large and pleased audience. The King of the Oyster Ring 9. Old Joe and the Wolf of Friesland 12. Lovers' Lane 13. Kellar 20. Mildred Holland 21.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The King of the Oyster Ring 9. Old Joe and the Wolf of Friesland 12. Lovers' Lane 13. Kellar 20. Mildred Holland 21.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. E. Waugh, manager): Fannie Hill's Burlesque Aug. 20; large house; good business. Walter Hodges in Humberg 2; first-class performance; deserved better house. San Francisco Minstrels 5.

RUTLAND.—OPERA HOUSE (A. W. Haglin, manager): The King of the Oyster Ring 2-5; good business; good business. Station's U. S. G. T. in 21.

BARRRE.—OPERA HOUSE (Lapoint and Bruce, managers): Fanny Hill Burlesquers Aug. 21; good performance; fair business. The King of the Oyster Ring 2. Old Joe and the Wolf of Friesland 12. Lovers' Lane 13. Mildred Holland 20. Lovers' Lane 21.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Bocher, managers): Season opened Aug. 21 with Mason and Mason in Rudolph and Adolph to large and pleased audience. Gertrude Coghlan in Vanity Fair 20. Murray and Mack in Shooting the Chutes 3 to fair but disappointed audience. McFadden's Row of Flats 3. Temporary house; co. fair. Al. G. T. in 21. Station's U. S. G. T. in 21.

PORTSMOUTH.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Gertrude Coghlan in Vanity Fair 2. McFadden's Row of Flats 4; large business; performance satisfactory. Al. G. T. in 21. Station's U. S. G. T. in 21.

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ROCHESTER.—ACADEMY OF MUSIC (G. W. Becker, manager): Season opened Aug. 21 with Black Patti Troubadours; large and pleased house. Shooting the Chutes 3. ITEM: The thespian people here are pleased to know that Charles W. Becker will manage the Academy this season. He has booked first-class attractions.

CHARLOTTEVILLE.—AUDITORIUM (G. J. Letterman, manager): Black Patti's Troubadours 2; S. R. O.; performance excellent. Clivette, the musician & Barlow Brothers' Minstrels 10. Herald Square Opera co. 20.

SUFFOLK.—CITY HALL THEATRE (H. E. Ham, manager): Murray and Mack in Shooting the Chutes 3; very large house; good performance. Clivette, the musician & Barlow Brothers' Minstrels 10. Herald Square Opera co. 20.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Season opened with Vanity Fair to large but disappointed audience. Al. G. T. in 21. Station's U. S. G. T. in 21.

WINCHESTER.—AUDITORIUM (Atwell and Worthington, managers): Season opened 14 with Other People's Money. Herald Square Opera co. 20, 21. McLean-Tyler co. 23.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Al. G. T. in 21. Station's U. S. G. T. in 21.

STAUNTON.—OPERA HOUSE (Burkman and Shultz, managers): Black Patti's Troubadours 3. Borden Brothers' Minstrels 4. Frederick Wards 10.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

WASHINGTON.

TACOMA.—LYCEUM (Don Worley, manager): Richard and Friesland's Minstrels Aug. 20-22; business; audience pleased. TACOMA THEATRE (L. A. Wenz, resident manager): Will undergo repairs before opening for the season.

WALLA WALLA.—THEATRE (Charles F. Van Dine, manager): Sullivan's U. S. G. T. in 21. Station's U. S. G. T. in 21.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Widemann's co. opened Aug. 20-21 in The Colonel's Daughter and The Steam Laundry; fair co.; business good.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Bittern co. in A Trip to Cuba and in Old New England Aug. 20-21; large attendance; fair performance.

WEST VIRGINIA.

MARTINSBURG.—OPERA HOUSE (J. M. Barrack, manager): Season opened Aug. 20 with the McRoy Stock co. in Frank R. Campbell's version of Under Two Flags, with Lillian Mae Crawford as Cinderella; performance, excellent. The Opera House orchestra, under the leadership of Frederick Nelson, of Bellahio, O., was heard for the first time and pleased highly. ITEM: George W. Baker, of Voeck's Minstrels, was here 21 preparing for their appearance 12.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burlew, manager): Myrtle and Harder co. in The Man of Mystery. For His Sister's Sake. The Power of Love, and The Ups and Downs of Life Aug. 20-21; excellent business and co. fair; business good. Excellent business; pleasing performance. Barlow Brothers' Minstrels 4. Who is Who? U. S. G. T. in 21. Station's U. S. G. T. in 21.

PARKERSBURG.—AUDITORIUM (W. E. Kewer, manager): Opened with Put Me Off, the Burlesque. Season opened Aug. 20 with the McRoy Stock co. in Frank R. Campbell's version of Under Two Flags, with Lillian Mae Crawford as Cinderella; performance, excellent. The Opera House orchestra, under the leadership of Frederick Nelson, of Bellahio, O., was heard for the first time and pleased highly. ITEM: George W. Baker, of Voeck's Minstrels, was here 21 preparing for their appearance 12.

SISTERSVILLE.—AUDITORIUM (A. R. Boyle, manager): Under Two Flags opened fair house Aug. 20. The Evil Eye 9. Voeck's Minstrels 12. ITEM: Professor Boyle's orchestra has been enlarged and is much better than heretofore.

WHEELING.—BARTLEY'S OPERA HOUSE (W. F. Bartley, manager): Bartley and May in A Woman in the Case 4; business fair; performance satisfactory. The starring of Nellie Flanore made a hit.

HUNTINGTON.—THEATRE (Joseph H. Gallic, manager): Opened 2 with Pader and Carroll in A Trip to Cuba; house packed; big and strong co. The Evil Eye 11.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Opens 9 with A Wife Woman. Uncle Hoo 12. Herald Square Opera co. 19.

WESTON.—GARDEN OPERA HOUSE (George V. Finster, manager): Arnold Stock co. 9-14.

WISCONSIN.

APPLETON.—OPERA HOUSE (John R. Thichens, manager): Two Merry Tramps Aug. 27; fair performance and house. ITEM: A party of local capitalists have made a proposition to the people of Appleton to build a new opera house if they will subscribe for 1,000 tickets at \$10 each for the opening, which is for over \$10,000. The subscribers and the indications are that we will have the new opera house before long. The house is planned to cost \$20,000; the subscriptions to be \$10,000 and the capitalists to furnish the rest.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Green, manager): Female Dramma Aug. 20; excellent performance; large audience. Nellie O'Neill and Harry Ladell scored hits. Lovers' Lane 5. A Common Sense 6. The Past Mail 10. The Bell of Venice 12. Orla Schinner 24. The Eleventh Hour 26. Jew of the East 28.

GREEN BAY.—THEATRE (G. B. Arthur, owner and manager): A Female Drummer Aug. 27 to good business; pleasing performance. Royal Stock co. in A Royal Reception and Little Trills to fair business 20-20. A Merry Chase 21; good business and co. A Common Sense 2. The Past Mail 9. Hi Henry's Minstrels 13.

WATERTOWN.—TURNER OPERA HOUSE (R. A. Neuman, manager): Wood and Ward's Two Merry Tramps opened season 1 to crowded house; excellent performance. A Wife Woman 22. CONCORDIA OPERA HOUSE (W. J. Brady, manager): The Past Mail 3. Puddinghead Wilson 15. William Owen 19.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Two Merry Tramps 2. Puddinghead Wilson 15. William Owen 19.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Huber and R. E. Potter, managers): Two Merry Tramps Aug. 21. Puddinghead Wilson 15. William Owen 19.

RACINE.—BELL CITY OPERA HOUSE (C. J. Fisher, manager): Baby Land was a fair attraction Aug. 20; moderate business. At Valley Forge to large audience 2; good performance. Ton Yonson 10. The Night Before Christmas 14. Lovers' Lane 15. A Wife Woman 20.

SCOTT'S.—TURNER OPERA HOUSE (Albert Hilde, manager): Golden Stock co. 2-7 opened in Edith's Burial to full house; co. and specialties good. Baby Land scored a hit. Other plays: Pader the Orphan, Princess Virgie, Camille, and Ten Nights in a Bar Room.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brown, manager): Mahara's Minstrels closed 2. R. O. house Aug. 20. At Valley Forge 5. The Past Mail 10. Riko's Burlesque Circus 13. The Flaming Arrow 16.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Female Drummer Aug. 25; good house and performance. The Backman Comedy co. in Wife for Wife and A True Kestrelton 1. 2; good houses; fair co.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moore, manager): Hi Henry's Minstrels Aug. 20; good house; star good; support poor. A Merry Chase 1.

SHAWANO.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): A Housewife's Burlesque Aug. 20. The Merry Madmen Burlesquers 2. 4. Lovers' Lane 11.

MANITOWOC.—TURNER OPERA HOUSE (Ed Zander, manager): At Valley Forge 1; co. fair; good business. The Past Mail 3. O. P. Opera House (Shawano) 2. Kellar's Minstrels; Pader's Players 11-14.

WAUPACA.—CITY OPERA HOUSE (R. J. Hawner, manager): Mahara's Minstrels Aug. 20; good performance; big business. A Merry Chase 4. William Owen 26.

NEENAH.—HERARD OPERA HOUSE (Emil Kewer, manager): Baby Land Aug. 20 failed to attract. Mahara's Minstrels 2; good house; co. fair. A Merry Chase 4.

WAUKESHA.—FULTON OPERA HOUSE (Edward M. Fryer, manager): Two Merry Tramps 2; poor house and co. The Flaming Arrow 9. Sporting Life 10.

PORTAGE.—OPERA HOUSE (A. E. Caraglio, manager): The Past Mail 3. O. P. Opera House (Shawano) 2. Kellar's Minstrels; Pader's Players 11-14.

NEW LONDON.—GRAND OPERA HOUSE (G.

L. Latney, manager): The Flaming Arrow 10. William Owen 26. Marie Dore Oct. 1-4.

ASHLAND.—GRAND OPERA HOUSE (W. T. Beebe, manager): A Female Drummer Aug. 21; good house and co. In Purr's Party 5-7. Hi Henry's Minstrels 5.

LA CROIX.—THEATRE (J. Stradwick, manager): A Housewife's Burlesque Aug. 20; good house; fair performance.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhoads, manager): The Past Mail Aug. 21; good house and performance. The Flaming Arrow 5.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Lovers' Lane 21. The Flaming Arrow 10. William Owen 26. Marie Dore Oct. 1-4.

LONDON, ONT.—GRAND OPERA HOUSE (J. F. Cairns, manager): This house will be formally opened 9 with Way Down East, for three nights. Superba 12-14. The decorations and other minor details are not completed, but the house is ready to open. The King of the Oyster Ring 21. The Flaming Arrow 10. William Owen 26. Marie Dore Oct. 1-4.

WINNIPEG, MAN.—THEATRE (C. P. Walker, circuit manager): Charles C. Lindsay, resident manager, opened the season 2. The Flaming Arrow 10. William Owen 26. Marie Dore Oct. 1-4.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): The Span of Life Aug. 20-21; big business; good performance. William Freese, the English monodrama artist, made his first Canadian appearance at the theatre. His performance consisted of singing, dancing, imitations, etc.; business fair; audience pleased. He is a brother of Louis Freese, Gorton's Minstrels 9, 10. The Christian 11. 12. Atlantic City 13. Lewis Morris 24. 25. McFadden's Row of Flats 26.

BERLIN, CAN.—OPERA HOUSE (A. Brandenberger, manager): Season opened Aug. 22 with A Breezy Time, that was well received by good house. ITEM: The manager, A. Brandenberger, has changed the house being leased by A. Brandenberger, the manager and owner of the Albert Opera House, Stratford, Ont. George O. Philip, the former lessee, has gone on the road as business-manager of Near the Throne.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyne, manager): Humberg 9. ITEM: The completion of the electric railway to Ingersoll adds materially to the thespian population of this place. The Opera House is again in the Whitney circuit, as when under Mr. Fyne's management. H. A. Little is secretary and treasurer.

OTTAWA, ONT.—GRAND OPERA HOUSE (Joseph Frank, manager): Opened season to a packed house with The Little Minister. The Flaming Arrow 10. William Owen 26. Marie Dore Oct. 1-4.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Macdell, manager): Scholli-Feldinger Minstrels Aug. 20 to small business. Gorton's Minstrels 4-6. Kellar's Minstrels 7. The Flaming Arrow 10. William Owen 26. Marie Dore Oct. 1-4.

GUELPH, ONT.—ROYAL OPERA HOUSE (N. Manning, manager): Westminster Abbey Choir to packed house 4. Humberg 11. Frederick Wards 13. 14. Sullivan's U. S. G. T. in 21. Station's U. S. G. T. in 21.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Macdell, manager): Gorton's Minstrels 2; S. R. O.; large audience; performance excellent. The Christian 5.

STRATFORD, ONT.—THEATRE ALBERT (A. Brandenberger, manager): The Brownies in Fairyland (local) 2 3 to good business.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Local Opera Aug. 20; crowded house; audience pleased.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): Local Opera Aug. 12.

CHATHAM, ONT.—GRAND OPERA HOUSE (J. F. Cairns, manager): Opens 18 with Humberg.

IN OTHER CITIES.

(Received too late for classification.)

MILWAUKEE.

The season at the Alhambra opened with Hunting for Hawkins 1 to a large audience. The production was very successful and business good. The Alhambra played the title-role with decided success, and Harry Thompson, Mamie Conway, and Bertie Conway gave good support in the principal female roles. The Alhambra played the title-role with decided success, and Harry Thompson, Mamie Conway, and Bertie Conway gave good support in the principal female roles. The Alhambra played the title-role with decided success, and Harry Thompson, Mamie Conway, and Bertie Conway gave good support in the principal female roles.

with Terry McGovern in the cast. The audience was large, but many were in the galleries. The co. is a capable one, Irving Southward portraying pleasantly the villain, while Grace Wolcott was good as Wanda Wheeler. Louis Boston also deserves special mention in the novel role of a Hebrew subterfuge. The King of the Oyster Ring 9-14.

The Grand Opera House, under the able management of Harry Davis, opened the season 2 with a stock co. that is probably the best the theatre has ever had. The house looks very well in its decorations. A Lady of Quality was excellently presented, Sarah Truax in still leading woman, while William Ingersoll remains leading man. Marion Patton, Alice Gale, and Walter Ware are others of the old co. Sarah Truax gave a delightful performance as Clorinda Wildcat, and William Ingersoll did good work as the Duke of Osmund. Of the newcomers Franklyn Birkie as Lord Ware, Anne Barclay as Lady Betty, William Yearance as Sir Christopher, and Wilton Taylor as Sir Geoffrey made good impressions.

The Dairy Farm was presented at the Empire Theatre 2 to a large audience and was thoroughly enjoyed. Eleanor Mearns, the author of the play, still plays Minty exceptionally well. The balance of the co. was very satisfactory.

The New Exposition was opened 4 to one of the largest and most brilliant audiences ever assembled in Pittsburgh. At least 15,000 people filled the magnificent new building. The feature of the evening was Sonna's Band, that will hold the business until 17.

LOUISVILLE.

R. D. McLean and Odette Tyler in Coriolanus, King John, and The School for Scandal 9-14. Tim Murphy 21.

The Heart of Chicago concluded its engagement at the Avenue 7. Nobody's Claim 8.

The Ladies' Legion continues a potent factor at the Zoo, and the vaudeville features and fireworks serve together to make the boulevard attraction a pleasing one. The patronage continues large.

Ed O. Kilday, a young Louisville actor, who has been summering here, left for the East 1 to join The Night Before Christmas co., in which he is to play the tramp. His play, Pike County Folks, will probably be produced during the season.

Daniel Quill, proprietor and manager of the Auditorium, has been the recipient of the sincere sympathy of his friends since the death of his mother.

Guy Lecher, a Louisville artist, is exhibiting a picture of Camille, that has received the high praise of the art critics here who have viewed it.

George Lippold this season enters his sixth year as treasurer at the Buckingham, where he is decidedly popular.

Much interest was evidenced in Louisville in the successful premiere of Mrs. Fisher's Miranda on the balcony at Montreal 1, due to admiration for the actor, and to the facts that the dramatization is that of a Louisville woman, Mrs. Abner Fisher, and that the cast includes two Louisville girls, Maude and Mabel Piazotto.

CHARLES D. CLARK.

INDIANAPOLIS.

The English had a large audience 4, when the McLean-Tyler co. was seen in Coriolanus.

The Park presented Two Little Waifs 3-4 and A Thousand Miles from Home 5-7. Both attractions were well and drew capacity houses.

WILLIAM BLAKEMAN.

BORN.

WILLIS.—A daughter to Mr. and Mrs. Charles I. Willis (Hattie Lockette), in St. Louis, Mo., Sept. 1.

MARRIED.

KENNELLY.—GREEN.—Telemaque Kennelly to Rosa Green, in Louisville, Ky., on Sept. 5.

LAWRENCE.—CANADY.—Lionel E. Lawrence and Myrtle Canady (Rosa Winfield), in New York city, on Aug. 31.

MASON.—KEELER.—Homer B. Mason and Marguerite Keeler, in Chicago, Ill., on Sept. 2.

DIED.

CRABY.—Hattie Louise Craby, in Chicago, Ill., Aug. 21.

DE WINTER.—John De Winter, at Fargo, N. D., Sept. 3, of epilepsy.

DOUGHERTY.—Edward Dougherty, in Kansas City, Sept. 2, of heart disease, aged 42 years.

HILTON.—Edwin P. Hilton, in Chicago, Aug. 28, of apoplexy.

LAUREN.—Henry Arthur Lauren, in New York city, Sept. 1, of apoplexy, aged 38 years.

MOORE.—W. W. Moore, in Montreal, Aug. 27.

PHILIPS.—Earl Phelps, in Louisville, Ky., Aug. 28, of pneumonia.

ROSS.—May Ross, in New York city, Sept. 4, of apoplexy, aged 31 years.

STANFORD.—Anthony Stanford, in New York city, on Sept. 1, of apoplexy, aged 31 years.

STODDARD.—Lorimer Stoddard, at Sag Harbor, L. I., Aug. 21, of consumption, aged 27 years.

SUTHERLAND.—J. L. Sutherland, in Chicago, Aug. 21, of paralysis, aged 65 years.

TEARLE.—George Oswald Tearle, at Newcastle-on-Tyne, England, Sept. 4, aged 40 years.

WILDER.—Winifred Wilber (Winie Omerod), in New York city, on Aug. 26, of heart failure, aged 28 years.

David Coger, leading man Critterio Theatre, Brooklyn.

IA.—GRINNELL.

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*Indicates Date of Run Commencement.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To ensure publication in the subsequent issue dates must be mailed to reach us on or before that day.

A BREWERY TINK (Western): Marie H. Norton, mgr.;
Orilla, Can. Sept. 9, Lindsay 10, Peterboro 11,
Guthrie 12, Colusa 13, Tontonia 14.

A BREWERY TINK (Southern): Marie H. Norton, mgr.;
Albion 11.

A BREWERY TINK (Western): Marie H. Norton, mgr.;
Palo, Ind. Sept. 9, De Witt, Ia. 11, Tipton 12,
Marion 13, Vinton 14.

A BUNCH OF KEYS (Gus Rothner, mgr.): Titusville,
Fla. Sept. 9, Key West 10, Havana 11, Mt.
Glasgow, Mich. 12, Port Huron 13, Souders 14,
City 15, Alpena 17, Flint 18, Owosso 19, Marshall
20, Jackson 21, Muskegon 22, Holland 23, Benton
24, Buchanan 25, Milwaukee, Ind. 26, La
Porte 27, Valparaiso 28.

A COMMON SINNER: Marquette, Mich. Sept. 9,
Houghton 10, Calumet 11, Ashland, Wis. 12, West
Bend 13, Duluth, Minn. 14, St. Paul 15-21.

A CONVICT (Western): S. G. Gray,
mgr.; Faribault, Minn. Sept. 9, St. Paul 10,
10, Tower Falls 11, Marshalltown 12, Des Moines
13, 14, Council Bluffs 15, Lincoln, Neb. 16, 17.

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TELEGRAPHIC NEWS

CHICAGO.

The Western City's Amusement List—Prosperity Rules—Hall Tells of Plays and Players.

(Special to The Mirror.)

CHICAGO, Sept. 9. Judging from the substantial results achieved thus far, Chicago theatres have started in upon a record-breaking season, for all of the houses are crowded nightly and the people seem to be play hungry.

At the Illinois one night last week one of the teams of fiery chargers employed in the Ben Hur race scene, while being led by attendants from the peaceful livery stable to the bleachers, shied, presumably at a chorus girl, and ran away six blocks through the downtown streets. The stage-manager declared all bets off, allowed twenty minutes for a new book, and when the animals were finally captured the event was pulled off amid thunders of applause.

This is Otto Skinner's third and final week at the Grand Opera House, and his elaborate revival of *Francesca da Rimini* is garnering for him a rich reward for his generosity. He will be followed by William Cowley, the incarnation of fun, who will treat us to two weeks of *On the Quiet*.

Down at Powers' Under Two Flags continues to attract large audiences. It will remain until Sept. 23, when the Empire Stock company comes with Mrs. Dane's *Defense*.

The Forty Club will give its first dinner of the season at the Wellington Hotel on Tuesday evening, Sept. 24.

A certain stage-manager here recently engaged an assistant and the assistant was stricken with paralysis, dying the next day. The stroke came immediately after the salary was named. Since then the stage-manager has been afraid to engage an assistant.

The "standing room" sign has been employed at nearly every performance of *Way Down East* at McVicker's, where the one hundred and fiftieth performance of the piece in Chicago is being celebrated to-night with musical programmes. It will soon end its run and give way to Joseph Hart and Carrie De Mar in *Foxy Grandpa* for one week.

I am in receipt of the cast of *Champagne Charlie*, the play which Augustus Thomas has written for Peter F. Dunlop. In it Will A. McConnell appears as a Will A. McConnell, theatrical manager. Mr. McConnell has left vaudeville, in which he appeared in Chicago for one consecutive week at the Masonic Temple Roof Theatre, which is twenty-three stories above the surface of the earth. On going to the building after his first appearance Mr. McConnell went up to the wrong side of the lobby and read a sign, "These elevators do not run above the tenth floor." He thought he had been canceled.

King Dede begins his sixteenth week at the Strand to-night, and in spite of its record-breaking business it will remain here but four weeks more. To-night Gertrude Quilan returned to the cast, replacing Miss Manton, a pretty and charming girl.

At Hopkins this week the stock company is presenting *Up Van Winkle*, with Sam Morris in the same part and May Mauney as Gretchen.

Two comedies from English drama, who were introduced last week, are being given to be seen this week at the Academy of Music in New Scotland Yard. How they managed to secure their release is not known.

At the Bijou the bill is *On the Stroke of Twelve*, in which there is shown a prison escape and a constabulary den. The drama on the West Side is all right.

Robert Gordon, the new leading man of the Deaf and Dumb Theatre, last season, who played the title role in *Ben Hur* last year, was compelled to jump into the business part of *Barbed Wire* in *The Emperor's* at very short notice last week, because Comedian Joseph Herbert was hastily summoned to New York to rehearse with Anna Held. Mr. Herbert left with his last week's salary, but the chorus girls lined up on the stage and gave him a hearty kiss each in farewell. It is a pretty chorus, too. The Deaf and Dumb Theatre will soon replace *The Emperor's* and the present company will go back to *Ben Hur*.

Another chapter in crime is on at the Alhambra this week. It is called *The Convict's Daughter*, and is full of thrills.

Opie Reed is with Clay Clement, planning for the production of his new Southern play. The dramatic manager of the Chicago Orchestra, under the direction of Theodore Brown, will consist of twenty-four concerts and will be given at the Auditorium.

Next Saturday afternoon the one hundredth performance of *The Emperor's* will be celebrated at the Deaf and Dumb Theatre.

The *Flaming Arrow* had a big run over at the Columbia Theatre, where Selma Hammer in *Under Two Flags* opened yesterday afternoon.

A stage manager was ordered to take steps of King Dede the other night, but her audience was unimpressed and she was let out of the theatre. She claimed that the person who employed her was a stranger to her.

An Uncle Tom actor whom I met on the street the other day said that he did not recognize me with my hat on. As I do not wear a hat in the theatre, I looked rather dark for him.

Chatterbox will soon appear in Garrett O'Brien at McVicker's. He will be followed by The Price of Peace.

Lillian Mortimer is giving Nell Gwynn over at the New American this week, with Harry Hadden as the King and Charles de Mure as Buckingham.

BOSTON.

Hazen and Davenport Stars in New Plays—Theatres Doing Well—A Verdict for Lotta.

(Special to The Mirror.)

Boston, Sept. 9. By an odd coincidence two former leading men of the stock company of the Museum return to-night as stars, and each commands an unusual amount of attention. At the Hollis John Hazen appeared in *The Altar of Friendship*, Madeline Lunette Ryley's new play, which had this cast:

Richard Arbutnot	John Hazen
Arnold Winnifith	Madeline Lunette Ryley
Colonel Bartlett	Harry Hadden
John Pinner	Dorothy Day
John Pinner	Charles Arthur
Mr. Pinner	David Russell
Arnold Winnifith	W. V. Fendley
Richard Arbutnot	George A. Stevens
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John Pinner	George

THE LONDON STAGE.

Mark Tempest's Becky Sharp, also Another—Americans Abroad—Current News.

(Special Correspondence of The Mirror.)

The long promised Vanity Fair play, prepared for Mark Tempest, duly appeared after a postponement of two at the Prince of Wales last Tuesday night before a very large audience which included many popular Americans, such as the beautiful blond, Cora Uguhart Brown Potter, and the ditto brunettes, Maxine Elliott, and her husband, N. C. Goodwin, who start their season at the Comedy next Monday with When We Were Twenty-one.

This newest Vanity Fair play has been prepared by Novelist R. D. Hichens and Comedienne Lennox, who acts under the name of Cosmo Stuart and is the husband of Marie Tempest. He is also a near relative of the Duke of Richmond and thus a direct descendant of that Duke of Richmond who gave the famous Night-Before-Waterloo Ball which figures so dramatically in Thackeray's great story.

Like Anna Hughes' adapter, Marie's play-preparers start their action at Miss Crawley's, where it is presently discovered by the piggish Sir Pitt that Becky has secretly married Rawdon Crawley. Anna Hughes' second act was solely devoted to the ball, and after the flight of Lady Barchin and Joseph Sedley ended with Becky counting up the effects bequeathed to her by Rawdon. The counting up also ends the newest play's second act. The ball, however, is not shown. The act starts with a brilliantly painted set showing the market place at Brussels, with George Osborne, Tufto, Southdown, Steyne, etc., all buying bouquets (or rather the same bouquet) for the green-eyed little spooner. The second scene takes place after the ball, and ends as I have said. The third act shows Becky's house in Curzon Street, and is placed some years later than the other act. Here Becky's increasing fascination of Steyne is principally set forth. The fourth act shows the entertainment at Gaunt House, with Becky as the star-amateur enchanting all concerned, not excluding A Royal Personage. All this business, however, is superfluous and delays the story considerably. It is only tolerable from the fact that it gives Marie Tempest a chance to use her rich singing voice in a setting by Leslie Melville of Thackeray's song, "My Rose in the Balcony"—and she could easily sing it somewhere else; for example, she could rehearse it at home in the previous act. The fifth and last act opens in Moss Spouting House, Curzon Street, with poor old Rawdon as a prisoner. This is a strong and sympathetic scene, but on Tuesday like certain other parts of the play it was unduly open out, whereby the curtain did not fall till the stroke of midnight, foretelling. The last scene shows Becky's house again and takes in the big scene between Becky and the satyr Steyne, who in the Gaunt House scene had publicly insulted his wife and guests by his parading of Becky. The play ends with Rawdon bursting in upon the guilty pair, his attack on Steyne, and his tearing the priceless gems from Becky's neck. As the curtain falls Becky is seen alone and in dazed condition, but carefully gathering up the precious stones.

The acting was, for the most part, very good indeed. Marie Tempest is not Thackeray's Becky in appearance, and not often is she so in manner, but she gives a clever and effective piece of acting all the same. Leonard Boyne was somewhat extravagant at first as Rawdon Crawley, but was fine toward the finish. Young Gilbert Hare was a most artistic Steyne. Gladys Frothingham scored as Mrs. O'Dowd, and Fred W. Sidney, author of The Brixton Burial, was amusing in the little he had to do as Joseph Sedley—a part he played in the Annie Hughes version, in which the character was much longer. Kenneth Douglas as George Osborne, Irene Brooks as Amelia, and Florence Lloyd as Mrs. Winkworth all deserve honorable mention.

N. B.—This version contains no Major O'Dowd and no Major Dobbin. I ought to add that this Becky Sharp is magnificently costumed and that Dion Boucicault has produced it with considerable skill.

There were many in front—both English and American—who during the intervals spoke of Mrs. Fluke's Becky as being exactly what Thackeray intended. Will you kindly allow me to ask once more when are we to see Mrs. Fluke on this side? Like the gentleman in Julius Caesar, I pause for a reply.

Answer now it is my duty to tell you of yet another Vanity Fair play. This one, called Becky, if you please, is the adaptive work of Flora Hayter, who has done it for a young provincial actress named Lillian Herries. Although it was tried a few days ago at so far-away a spot as Torquay, at the western end of England, I would cheerfully have gone to see it had I been notified in time. I am therefore only telling you what I have heard of it—which is that it closely follows the story up to a certain point—namely the end, when Becky, played by the aforesaid Lillian, slays herself by poison!

N. B.—This "Vanity Fair" play contains both Major O'Dowd and Dobbin.

And now to other matters. Marguerite Corailla, who is just starting for your side, this week was pronounced, and very properly pronounced, innocent of a ridiculous charge of defrauding brought against her by her uncle. Everybody will sympathize with the charming little artist, as you must know, a relative of the Marquis of Huntley. Two other embarkers for New York are embarking to-day. One is T. D. Marks, who is just taking aboard the Philadelphia a lovely little chow-chow dog which caused quite a sensation as Ted D. walked down the Strand with it yesterday afternoon. Ted's voyage to your city is his one hundred and twenty-eighth! By the same vessel comes Emmanuel Warner, Indian with new "turns" for your local household.

Tom E. Murray has just been engaged to go to touring with the many-theatred Milton Bode, who is giving him an enormous salary. I have seen the contract, so I know. At Christmas the merry Murray goes to Newcastle on the Coaly River Tyne to play the low comedy lead in the also many-theatred Robert Arthur's pantomime there.

Forbes Robertson has just decided that his next new production, which will take place in the provinces, shall be a play by Madeleine Lucette Ryley. Mrs. Sims Reeves, the twenty-one year old widow of the nearly nonagenarian great tenor, has recently taken unto herself another husband, one Ellison Hartley, to wit, a twenty-two year old hero just back from the front, meaning, of course, that still troublesome Transvaal.

Arthur Wing Pinero is busily rehearsing his new play, Iria, for the Garrick. Richard Claude Carlton (born Critchett), is doing ditto with regard to his new play for the Criterion. This place, which has just been named The Undercurrent is due on Sept. 14.

The Kendalls, who start a season at their old home, the St. James', in a few weeks from now, had a nasty outbreak of fire this week at their truly rural retreat, Piley—a lovely sea-cliff resort on the rugged Yorkshire coast. The said "conflagration," as newspaper reporters generally call a fire, was caused by a favorite dog of Mrs. Kendall's upsetting a lamp. The Kendalls revisit your shores when they give up the St. James' to George Alexander.

Mrs. Pat Campbell produced a new play called Lady Tetty's Divorce at that far-off western port, Bristol, on Monday. It seems to have caused quite a moral stir in that city.

Sir Henry Irving and company will start their short provincial tour before embarking for your States next Monday on Monday. On the same evening there will be produced not only When We Were Twenty-one at the Comedy, London, but also Gillette's version of Sherlock Holmes at the Shakespeare Theatre, Liverpool. I have hopes to see the last-named play on Monday night, although it means altogether a journey of between four and five hundred miles. I will of course the Goodwins' show on my return therefrom.

David Conger, leading man Criterion Theatre, Brooklyn.

DEATH OF LORIMER STODDARD.



Photo by Hollinger & Co., N. Y.

Lorimer Stoddard, the dramatist, died at his cottage at Sag Harbor on Aug. 31, of tuberculosis of the throat. News of his passing had been expected by his friends for several weeks, since more than a month ago his family and his physician abandoned all hope for his recovery. He had long been ill, and he himself knew, as did his friends, that death alone could bring an end to his sufferings. The last days of his life were so well ordered that he died with no wish ungratified, and at peace.

Some months ago, when Mr. Stoddard began to fail rapidly in health, it was thought that a change of air might benefit him. He therefore left his work on a new play and went to the Loomis Sanitarium, at Liberty, N. Y. There he remained until the middle of August, when his case was pronounced hopeless. He accepted the inevitable calmly and set about arranging his affairs and planning for his last days. Governed entirely by his wishes, his parents, Mr. and Mrs. Richard Henry Stoddard, brought him to the family home in New York, where he remained for several days, and then took him to the cottage at Sag Harbor, in which he had passed many happy summers. His father and mother were with him there to the last, and he died in his mother's arms.

Lorimer Stoddard was born in this city thirty-seven years ago. He was an only son, and from his father, long famous in the world of letters, he inherited a taste for literature. His education was entirely in that direction, and early in his life he manifested talents upon which his parents and friends built high hopes for the future. Unlike his father, he inclined toward the literature of the stage. In that field he essayed to win honors that should compare with those already won by his ancestor in other fields of literary endeavor. As a first step toward attaining that and he became an actor, that he might learn thoroughly the technique of the stage.

In his first years upon the boards he played minor parts with the Lyceum Theatre company and with other organizations of equal importance. His first pronounced success was in 1887, when he played the role of Trevelyan, the young English nobleman, in the original production of The Heretic, supporting Robert and Crane. He continued to act at intervals up to three or four years ago; but his acting was always a matter of secondary importance. Among the roles in which he appeared, in this city, were Henry Achurch, in the special performance of The Globe Trotter, at the Garden Theatre, in July, 1894; Monte Jones in The Governor of Kentucky, supporting W. H. Crane, at the Fifth Avenue Theatre, in January, 1895, and Adolph Kleinschmidt, in the melodrama entitled New York, at the American Theatre, in February, 1897.

As a dramatist Mr. Stoddard first became widely known to theatregoers by his play, Napoleon, which was produced by Richard Mansfield at the Garrick Theatre in December, 1895. A year later he dramatized Thomas Hardy's "Tess of the d'Urbervilles," that was produced with great success by Mrs. Fiske at the Fifth Avenue Theatre in March, 1897. In June of the same year, 1897, a play from Mr. Stoddard's pen, entitled The Question, was presented by Daniel Frailey's company in San Francisco. His last work was the dramatization of Marion Crawford's novel, "In the Palace of the King," in which Viola Allen made a notable success last season. He had planned and was working at a new play when his illness fell upon him. Nothing of his character nor how near it was to completion has been made public.

Personally Mr. Stoddard was a genial and an attractive man, a capital conversationalist, and a man who was highly esteemed by a wide circle of friends and acquaintances. He passed much of his time at the Players', of which club he had been a member since 1895. His company there was much sought after, as indeed it was in all social and professional circles in which he moved.

On Monday, Sept. 2, the remains of Mr. Stoddard were buried in the Oakland Cemetery at Sag Harbor. There were no religious services, but addresses were made at the grave by Richard Henry Stoddard, the father, and Edmund Clarence Stedman, the distinguished poet, who was an intimate friend of the dead dramatist.

THE STOCK COMPANIES.

Section E of the Proctor Stock company presented A Bachelor's Honeymoon at the Fifth Avenue Theatre last week. In many respects it was a creditable performance. This section of the company is decidedly superior to the other divisions of the Proctor Stock force, but with the exception of Helen MacGregor, Helen Harrington, and Hudson Liston, the players seemed too ignorant of the fact that the art of playing comedy is not to speak rapidly and incoherently; but to land the point quickly, wait for the laugh, and follow it with the succeeding thought before the danger grows cold. Edgar Baum, as the German doctor, was lacking in technical skill, and gave an incompetent rendering of the role. Bessie Lee Lustina, as Minerva, was at times admirable, but frequently delivered her lines too rapidly. Charles Fleming, as Anthony, was a credit. Robert Milton gave a canny like performance of the hydrophobic Bowman. A delightful performance was the Benjamin Bachelor of Hudson Liston, who has the genuine qualities of a comedian, and an excellent understanding of his art, albeit somewhat careless of laughs that are not his own. Helen Harrington and Florence Leslie were winsome and girlish as Bachelor's daughters. The part of the servant in the hands of Sydney Lee was played with tact and modesty. A delightful performance was the June Joyce of Helen MacGregor, who had beauty and grace, broadness of manner and excellent diction. The play was poorly mounted. The farce was preceded by a tedious curtain-raiser, called Browne the Martyr, indifferently acted by Charles Fleming, Robert Milton, and Millie Liston.

Proctor's Pleasure Palace opened Aug. 31 with A Fair Rebel, which was continued last week. Alvin gave a clever characterization of Major Silvester. Richard Lyne was an effective, though somewhat staid Bill Branson. Joseph Le Brandt gave a faithful interpretation of an old

negro servant. Adeline Raffetto, in the name part, was sincere and sympathetic. Leslie Bingham was charming as Captain Johnnie. Eugeni Sumner was strikingly picturesque as Mrs. Woods. The Colonel Mason of Frank Rolleston was liked. Capable work also was done by Francis Lenz, Ashley Miller, John B. Walker, George Ormiston, Paul Addis, Harry Leddy, Charles Anderson, George Gavin, William Jordan, M. Bennett, W. Edgar Hyde, and Jane Wilson. The scenery was good.

The Baker Stock company opened its second season at the Criterion Theatre on Labor Day with On and Off to a large audience, that was followed, throughout the week, by light business. The company was not seen to as good advantage as usual, either individually or collectively. The best work was done by Frances Whitehouse, who as Madeleine Godfray, brought out the humor of the role quietly but none the less effectively. Thomas Meek has done better work than as Monsieur Brumaire, although his performance was satisfactory. Edward M. Ellis, as Alfred Godfray, portrayed the impudence and bravado of that character excellently. David Conger, the new leading man, was not successful as George Godfray. Ida Thomas and Harry T. Thomas were very good in the character parts of Madame Brumaire and M. Martel respectively, while E. L. Duane also contributed a creditable bit as Dominique de H. Pierre. The Rosa Martel of Alice Riber stood out, because of her unaffected and wholly charming conception of the part. Lulu Ketham and Madge Campbell deserve mention in minor roles. The play was satisfactorily staged. This week Pudd'nhead Wilson.

That Corse Payton's Theatre company is to be popular again this season was evidenced by the fact that at the opening of its second season at Payton's Theatre, with a Labor Day matinee Sept. 2, the house was taxed to its utmost capacity, hundreds having to stand. Secret Service, that was the bill, was satisfactorily presented. Corse Payton, as Lewis Dumont, was fair, considering that the part is entirely out of his line, although he fell far short of being convincing. W. A. Mortimer did his usual conscientious work as Wilfred Varnay. Sadie Radcliffe was the best in the cast as Mrs. Varnay, giving an excellent performance. Etta Reed was unsuited to the role of Edith Varnay, but was fairly good. Marguerite Fields was a vivacious Caroline Midford. Barton Williams in the two characters of Jones and Henry Dumont, was acceptable. George Hoy deserves mention as General Randolph, as does Johnnie Hoy as Lieutenant Foray. The scenery, costumes and stage settings, although adequate, were not as good as had been promised. This week Sowing the Wind.

The Lyceum Stock company, Brooklyn, E. D., opened its ninth regular season on Aug. 31, presenting The Great Diamond Robbery to the capacity of the house. Personal hits were made by Emma Bell and William C. Gilman. Nearly all the members of the company have been under the management of Louis A. Phillips since the opening of the theatre as a stock house, nine years ago. The season is listed solid till the last of May, 1902, and the better class of melodrama and comedies, together with one month of classic plays, will make up the best programme ever offered before at this city little playhouse. This week the stock is playing Reaping the Whirlwind.

The Spooner Stock company at the Park Theatre, Brooklyn, enjoyed another week of capacity business with an excellent revival of Blue Jeans. Every detail of the production showed a praiseworthy regard for realism. The role of June, played by Edna May Spooner, is entirely different from any she has heretofore undertaken, and she succeeded in sinking her rather strong personality so completely in the first act that it was difficult to realize it was she, while her portrayal throughout was highly artistic, sympathetic and convincing. Although Cecil Spooner appeared only in the last act, her characterization of Nell Tutewiler came in for no small share of the honors. Augustus Phillips as Perry Bascom was very good. In the serious moments he came out strongly, and in the fight at the saw mill with Walter Wilson as Ben Boone both actors gave as good a stage conflict as was possible. Olive Grove made her first appearance this season as Sue Bunsley, as did Rita Villiers as Cindy Tutewiler. Each was well received. Harold Kennedy's Jim Tutewiler demonstrated that he is very clever and likely to become a favorite. Ben Wilson as Isaac Hankins, Robert Ransom as Colonel Ransom, and Edwin Curtis as Seth interpreted these typical country folk humorously and naturally. Mrs. Spooner, Jessie McAllister, W. L. West, and Harry Hicks did their customary reliable work, while Little Allen as Little June was capital. Cecil Spooner and Harold Kennedy introduced a singing and dancing specialty in the last act that made a well deserved hit. The American Star Quartette and the village orchestra pleased in several selections. This week Bronson Howard's One of Our Girls.

The Columbia Theatre Stock company gave its inaugural performance on Saturday afternoon, Aug. 31, to a good house for an opening. The Great Ruby was smoothly and handsomely produced. The cast was long, and with one or two exceptions every part was well played. Valerie Burgess, although her personality was unsuited to the role, portrayed Lady Garnett exceptionally well, especially in the sleep-walking scene. Richard Buhler was a distinguished and forceful Prince Kassim. Nettie Bourne as the Countess Mirza gave a finished and strong interpretation to the character. William Tooker as James Brett was good. Emma Dunn made a hit as Louise Jupp. Mary Towler, as Mrs. Elmore, and Caroline Butterfield as Hon. Mayo Deane did creditable work. James A. Bliss as Sir John Garnett, E. L. Snader as Morris Longman, and Edwin L. Bolden as Lord George Harcourt were very satisfactory. The costumes were handsome, the supernumeraries numerous, and the stage-management of William Redmond above criticism. If the future productions prove equally as good the company should be successful. This week, Under Two Flags.

Helen MacGregor closed her engagement as leading woman with the Proctor Stock company last Saturday; not a week previous as has been stated.

The Blaney Stock company opened its season at Blaney's Theatre, Newark, last week in a well acted and well mounted production of The Masqueraders. Beryl Hought was a very successful Dulcie Lavondie, and J. Henry Kolher proved effective as David Remon. Robert Nell and Barry O'Neill, strong local favorites, were warmly welcomed, and scored as Sir Eric Stone and Eddie Remon respectively. Gerald Griffin made an emphatic hit as Percy Blackthorn. The other roles were acceptably taken. Business was very large.

The Elite Stock company will present for its inaugural bill at the Gotham Theatre The Plumber's Wife, that will be followed by Queens. The season opens next Monday evening.

W. G. SMYTH PROSTRATED.

W. G. Smyth, manager of E. D. McLean and Odette Tyler, suffered two severe attacks of nervous prostration last Wednesday afternoon. The first attack came at his office in the Knickerbocker Theatre Building, where he was discovered lying helpless on the floor by Jules Murry, who occupies the adjoining office. A physician was called and Mr. Smyth revived somewhat, and was removed to the Business Men's Theatrical Club, where shortly after he suffered a second attack. He was then taken to his residence, 340 Manhattan Avenue. Drs. Thompson and Jewett were summoned. For a time Mr. Smyth's condition was critical, but the latter part of the week he rallied and yesterday he was said to be much improved, and his physicians hoped that he would be about within a week. Mr. Smyth has long been a victim of nervous trouble brought on by dyspepsia.

PROFESSIONAL DOINGS.



Photo by Bell's Studio, N. Y.

Irving Brooks, who is represented in the above caricature as Hans Nix in The Telephone Girl, is an actor of versatility, having essayed successfully all manner of parts from leading heavies to character comedies. He has been in the support of some of the best stars. In his latest role, Hans Nix, he gives new evidence of his eccentric ability. The Telephone Girl is at the Grand Opera House, Brooklyn, this week.

Ernest Shipman has returned from a short trip through the Pennsylvania region with his Pudd'nhead Wilson company. He reports that William S. Gill, who was playing the title-role, has scored a hit and good business is assured.

Dan, the young son of Helen Desmond, of The Convict's Daughter, is seriously ill. Miss Desmond herself has but recently recovered from a severe illness.

Marie Hudspeeth arrived in New York yesterday (Monday) on the Marguerite from England.

Jennie Schuman is visiting Miss Josephine Crowell at her summer home, Englewood Cliffs, N. J. Miss Crowell begins rehearsals shortly with Frank Keenan in The Honorable John Grigsby.

Mrs. Brevoort Barr tendered a musicale to Mr. and Mrs. Ferdinand Torrala at their country place at Stamford, Conn., on Aug. 31. The spacious grounds were beautifully decorated. Mr. Bristol, a brother of Mrs. Torrala, is building a number of cottages at Stamford, and is making efforts to establish an actors' colony there.

Sidney Brough, Maude Adams' new leading man, arrived here from England on Saturday.

The Thalia Theatre opened its regular season with the Jewish Stock company, headed by Madame Kalish, last Friday night. The opening play was Sapho, with practically the same cast as last season.

Kate Clarion, who has been in the Catalina, will return to town this week.

Clara Lavine, who played the leading soprano roles in the Summer season of operas at Manhattan Beach, Denver, Col., returned to New York last week. William Hinde, who was the principal comedian with the same company, is now with the Columbia Theatre Stock, Brooklyn.

Marcus Moriarty is a patient at the Eye and Ear Hospital, Thirteenth Street and Second Avenue. He can sit up, and would be glad to see any of his friends on Wednesdays and Saturdays, between ten and twelve.

Mabel Amber returned to town last week after a long summer vacation at Long Branch. Her plans for the season have not yet been settled.

Mrs. Beaumont Packard went to New Haven yesterday (Monday) to witness the first performance of The Auctioneer, in which her daughter, Maude Winter, plays the leading female role.

Arthur Hoops has returned from Chicago to rehearse with Virginia Harned's company, of which he is to be a member this season.

Announcement has just been made of the marriage of Maude Rossett Le Vin, previously known as Maude Rossett, and Baron Wilhelm von Schwarzenstein, the new German Minister to China. The wedding took place three years ago when the Baron was in Washington as a special envoy of the Kaiser.

James B. Moore arrived from Europe on Sunday, and will assume, at Utica, N. Y., on Saturday, the management of Walter H. Perkins' Comedians in The Man from Mexico.

Managers John C. Fisher and Thomas W. Ryley filed yesterday the bond for \$25,000 required by the court pending the settlement of John W. Dunne's suit against them for dissolution of partnership. The bondsmen are Frank W. Sanger and the American Surety Company.

The Havana authorities suppressed last week a play entitled The Pork Klags; or, Uncle Sam, produced at the Payret Theatre in that city. The play reeked with insults to the United States and its people.

The condition of J. H. Haverly, the veteran minstrel manager, who is ill at St. Mark's Hospital, Salt Lake City, with heart trouble and typhoid fever, is reported much improved.

Jules Murry's Lost River company has been so successful since the opening of its season that Mr. Murry contemplates sending out a second company in Joseph Arthur's Indiana melodrama.

UNDER TWO FLAGS CONTROVERSY.

Before Judge Gleicher in the Supreme Court last Thursday Charles Frohman, through A. H. Hummel, his attorney, secured a temporary injunction restraining the Greenwall Theatrical Circuit Company from producing the said storm scene in Edward Elmer's version of Under Two Flags at the American Theatre, on the ground that it was an infringement of a similar scene in Paul M. Potter's dramatization of the story now being presented by Torrance Baine and copyrighted by Mr. Frohman. Hearing on the application to make the injunction permanent was set for yesterday. In the meantime the play was continued at the American with the disputed scene omitted.

At the hearing yesterday before Judge Trux the defendants were represented by Assistant District Attorney De Harber, counsel to the Actors' Society of America, from which the Greenwall Theatrical Circuit Company obtained the play. In asking for the vacating of the injunction Mr. Le Harber submitted affidavits to prove that the said storm scene was original with Mr. Elmer, his play having been produced by Belasco and Thail at the Alcazar Theatre, San Francisco, Aug. 20, 1890, and in other cities, all before Mr. Potter's version was produced. In order to allow Mr. Hummel time to prepare additional affidavits Judge Trux granted a continuance of the hearing until Wednesday.

DESK ROOM: One desirable desk just received at Shipman Brothers, 1440 Broadway, for rent.

David Conger, leading man Criterion Theatre, Brooklyn.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

A GREAT REAMPLAR.

As the memories of a notable man grow dim or expire, the more or less unreliable traditions as to such a man enlarge and multiply. Persons that never knew him pretend to acquaintance or association, and imagination supplies stories of what might or might not have been true. Fancy disports itself with little danger in such cases, for there are few living after the lapse of years that could controvert, and the dead cannot rise to contradict.

Edwin Fossamer was a notable person, and from all accounts he was a great actor. There are many actors now living that lay claim to intimate personal knowledge of Fossamer based on professional association with him. Those of such actors that spice their memories of Fossamer with anecdotes that reflect upon his character as an actor in his contacts with fellow players win little credence among persons that have studied Fossamer's career and read between the lines of it. Many anecdotes of Fossamer illustrate his alleged impatience with minor members of the companies—the stock companies of the old days—for shortcomings. But in view of the testimony of many earnest actors as to Fossamer's encouragement of those that deserved encouragement, it is safe to say that his violence in speech, with which so many anecdotes deal, was invariably inspired by stupidity or carelessness in those that figured as his victims.

An old actor, whose memory and word may be relied upon, was recently interviewed by THE MIRROR. In the course of his talk he said:

Fossamer improved with every performance, so he was always studying; in fact, he never went upon the stage without re-reading his part. If I did not see him play a certain role for some time, I noticed many changes and improvements in his business when I did see him in it again. He believed that perfection was unattainable, albeit he came nearer to it than any actor within my recollection. He was personally a man who made few friends, but those he made he never forsook, and it may be said to their credit, they seldom forsook him. The impression his general appearance made upon you was that of a tall man, whereas he stood but five feet nine inches in his stocking feet.

The essential part of the foregoing relates to Fossamer's studious habit; and to that studious habit more than to anything else was due Fossamer's success, for he was a man of humble beginning and at first ill equipped for the profession of which he was so great an ornament.

How many actors are there to-day that study a part even occasionally after they once have committed its lines to memory? How many are there that study incessantly, as Fossamer studied? It is safe to say that only among the greater actors of the day can students be found. Undoubtedly all of the great actors of every nation are persistent students. They never flatter themselves that they have mastered a part if that part is worthy of their efforts. That is just the reason—or at least it is the chief reason—why the great actors are great actors. There may be incessant students among some of the younger actors of to-day of whom future greatness is possible if they are such students, and of whom it is impossible if they are not.

Take the profession as a whole, however, and it will be found that there are a vast majority that study very little. Most actors seem to think, if they but memorize their lines and appear as well as they can physically in a part, that all has been done that is necessary. Thus the ever-increasing throng of commonplace players. It may be stated generally that no member of any profession can win note above his fellows unless he masters his profession or some necessary part of the work of it that may be followed as a specialty—unless, in short, he can do many things much better than the multitude, or some one thing remarkably well. And there is no profession of which this may be more truly said than the dramatic profession. The old actor interviewed also said:

I have read a good deal in the daily papers of late about actors and actresses collapsing from overwork. In the "palmy days," although more was actually accomplished, such a thing was a most rare occurrence, for the reason that a player was trained for hard work by a regular system of study, and could act acceptably any role in his particular line on four hours' notice, whether he had ever seen the part before or not. One of the rules posted up in the greenroom was to the effect that every actor was expected to be ready to play any part in his line within that length of time. The method that made this possible was this: The grade of role above first walking gentleman was that of juvenile. The walking gentleman was understudying all the juvenile roles and the juvenile was understudying the grade of role above him, and so on throughout the entire company each member was preparing himself in every way possible to take a better line of parts, should opportunity offer. By this system we were continually raising a new force of thoroughly equipped actors, to most of whom the now arduous committing of lines was mere child's play and but the very beginning of their work. Incidentally we were able to change the bill nightly without the terrific strain that would be attendant upon such an undertaking nowadays.

In many things the "palmy days" of which this old actor talked so lovingly and so intelligently were crude in comparison with to-day. Everything material in the theatre has advanced amazingly since those days. But the method of the old days made necessary a persistent study on the part of the actor that gave him an equipment which nowadays is rare. There were then, undoubtedly, lazy actors and incompetent actors and careless actors. But they were in a minority. In this respect conditions seem to have been reversed. The number of actors to-day incapable of original thought and given to indolence is legion, and the present system of control of dramatic affairs promises to increase that number for reasons too obvious to require statement.

THE PRESIDENT'S CONDITION.

THE latest advices from Buffalo indicate that President McKinley may recover. There is every expectation, based on expert surgical knowledge, as there is every hope founded on popular esteem, that this is so, and that his recovery will be exceptionally favored by circumstances.

The tribute of concern that all citizens have paid in this event, and the universal shock that the attack on him caused, testify to the character of the President and emphasize the wanton viciousness of the assault upon him. The attempted assassination was one of the most insane acts imaginable. It was committed under anarchistic teachings foreign to this country—teachings that here never should be tolerated, for such teachings and their results travesty the liberty that is this country's badge and shield and make the term "free speech" a term without legitimate meaning. The anarchists that have settled here seem to have been practically free from surveillance and permitted to propagate their destructive doctrines. They strikingly illustrate one of the penalties of an indiscriminate immigration. They should from this time be hunted out like rats, for they are the rats of civilization. They typify evil and make for crime and disorder. The fact that the assassin who sought to kill the President is "American born" but suggest the spreading danger that flows from the propaganda of anarchy.

Fortunately, owing to a system in affairs that in this respect commends itself, this exciting event has not seriously disturbed business, and there is every indication that, if the President's recovery is assured, everything will again move normally. The theatres, being the places of greatest regular public resort, quickly showed the extent of public excitement by greatly decreased attendance on the night of the first news of the attempted assassination, the streets being thronged. As soon as hope was held out, however, audiences again assembled, although they showed a tense interest in the bulletins as to the President's condition read from the stage at intervals. Thus it will continue unless the President's condition should change for the worse, a case against which all hope is directed.

GEORGE OSMOND TEARLE DEAD.

George Osmond Tearle, the distinguished English actor, who was very well known in America through his memorable work some years ago as leading man of the late Lester Wallack's company, died at Newcastle-on-Tyne, England, on Friday night, September 6. His company, which was on a tour of the English provinces, was playing in Newcastle-on-Tyne last week, and although the particulars of Mr. Tearle's death have not yet reached this country it is thought that his passing was sudden and entirely unexpected.

Osmond Tearle was born in Plymouth, in County Devon, in 1852. At the age of fifteen he was articled in a law office in Liverpool, since it was the desire of his parents as well as himself that he should become an attorney. For two years he devoted himself to his legal studies, attending, when occasion offered, occasional classes, public readings and theatrical performances. He soon gained some reputation among his fellows as an elocutionist, and as a result he was invited to take part in an amateur performance of Julius Caesar at St. Francis Xavier College. In the character of Trebonius, upon that occasion, he gave so creditable a performance, and was so highly complimented upon it, that he decided to abandon the law in favor of the stage.

He had little difficulty, it appears, in finding an opportunity to enter the profession, for on March 20, 1869, when he was but seventeen years old, he made his debut on the stage of the Adelphi Theatre, Liverpool, in the role of Guildenstern in Hamlet. For a period of three years he experienced most of the hardships and difficulties that fall to the lot of the novice. He was a hard student, however, and so rapid was his advancement that in 1873 he gained the position of leading man at the old Marshall Street Theatre in Aberdeen. There for a term of ten months he played leading roles in the Shakespearean and standard drama.

Mr. Tearle next had the good fortune to be engaged by Charles Reade for his company at Greenwich, and there took part in the original production of Mr. Reade's dramatization of his own novel, "The Wandering Heir." Ellen Terry was also a member of Mr. Reade's company at that time. After one season at Greenwich Mr. Tearle joined the company at the Theatre Royal, Belfast, Ireland. He had already won some distinction as a very capable leading man, but it appears that not until he went to Belfast were his best qualities appreciated. His success there was complete, and so enthusiastic were his admirers in their praise that news of his unusual abilities soon reached the ears of London managers. The result was that he received and accepted an offer to assume the position of leading man at the Gaiety Theatre, in the metropolis.

On March 20, 1875, the sixth anniversary of Mr. Tearle's debut upon the professional stage, he made his first appearance in London as leading man of the Gaiety company in the production of Rose Michel. The play was soon taken off, as it was not a success. This, however, worked to Mr. Tearle's advantage, since it allowed him the time stipulated in his contract he had the opportunity to appear at the Gaiety in the Shakespearean and old comedy roles in which he had been most successful. After this engagement Mr. Tearle found himself firmly established in the esteem of the English managers and public. He made a tour of the provinces in Mrs. John Wood's company, took part in the production of Rip Van Winkle at the Princess Theatre, played leading roles for a time at Drury Lane, and then organized a company of his own with which he starred in England and Ireland in Shakespearean repertoire for several seasons.

Mr. Tearle's fame had by this time reached America and several American managers sought to bring him to this country. Among them was Lester Wallack, who finally secured him for the position of leading man of his company. In September, 1880, Mr. Tearle made his first appearance in this country at the Star Theatre, under the management of Mr. Wallack. He quickly sprang into public favor and became one of the most popular leading men that New York has ever known. He remained with Mr. Wallack, at the Star and at the new Wallack's Theatre, until the retirement of the famous actor-manager. During that period he returned occasionally to England and played short seasons there. When Henry E. Abbey took over the management of Wallack's in 1887 Mr. Tearle was engaged as leading man of the company. He acted there and on the road in America for several seasons, and about twelve years ago he returned to England to remain permanently.

In 1889 and again in 1890 Mr. Tearle managed and acted in the Shakespearean commemoration performances at Stratford, producing upon the first occasion Julius Caesar and the first part of Henry Sixth, and upon the second Two Gentlemen of Verona and King John. Since leaving this country Mr. Tearle had toured steadily at the head of his own company in England. He was highly popular with the public, and was regarded by critics as one of the best Shakespearean actors of his time.

Mr. Tearle was twice married. After being divorced from his first wife he married Miss Conway, the American actress—formerly the wife of Jules Levy, the cornetist—in Denver, Col., in 1883.

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WHEN THE LIGHT FADES. By Hal Reid.

WHEN VIRGINIA WAS YOUNG. By Alexander H. Laidlaw, Jr.

NOT THE OPINION OF THE SUN "CRITIC."

Editorial, New York Sun, Sept. 8.

The drama season is scarcely ten days old and two new stars are already declared to shine. It cannot be said that the creation of these lights causes the old-time excitement. The reason of their existence is, in fact, rarely discernible to any but the managers, who decide that the favored parties shall step from the rank and file of their fellows to the top.

There was a time when the formation of the theatrical star was more gradual and more comprehensible. Years of experience and the gradual recognition that the public gave to talent used to be thought necessary to the man or woman who was to reach that height. Stars did not burst in full brilliancy from the brains of managers. It was after they had made reputations as good actors in the lower ranks of their calling that they were set in the high perches in their profession. Now combine a pretty face, a course of study in a dramatic school, the ability to act two or three unexciting parts fairly well—and behold the actress ripe to be a star. A young man of good figure and the necessary height—the inches are important—who can be trained into an appearance of acting by a patient stage-manager is also ready after a year or two of metropolitan wages to join the stars. He may not have acted more than two or three roles in all his career, and he may be ignorant of nearly all the arts that make genuine stars. But his chances of success to-day are good if his manager decides that the time for his advancement has come, before half a dozen other young men in his employment whom he intends to promote at some early day.

Thus stars come into being every year, and it does not often happen that one of them shows a clearer title to its glory than another. They never seem stars in the sense that DAVENPORT, BOOTH, FECHTER, BARRETT or McCULLOUGH were. And nobody knows that better than the star-making managers. The term Star has no longer necessarily a connection, is not to be confounded with talent and art. Some actors deserve the title in all its fullness, but they are in the minority in the present great company of stars.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

A. F. C. Royalston, Mass.: Richard F. Carroll will appear in Miss Bob White this season.

M. E. W., New York: Walter Allen is not dead.

L. L. G., Chicago: Alice Kanner, 1423 Broadway, New York, can inform you as to the rights to the play you mention.

A. S. G., New Brunswick, N. J.: 1. Julia Arthur has not played Hamlet. 2. See the rules in Italian at the head of this department.

G. M., Mexico: We find no record of any English translation of the play you mention having been produced.

H. M., Mansfield, O.: Letters to players, addressed in care of THE MIRROR, will be delivered or forwarded if possible.

C. H., Chicago: The date of Virginia Harned's opening in Alice of Old Vincennes has not been announced.

H. L. G., Philadelphia: 1. Write to the Librarian of Congress, Washington, D. C. 2. Charles H. Yale has managed The Evil Eye since its production.

R. J. R., St. Paul, Minn.: Names of managers of comic opera companies can be obtained by perusing the columns of THE MIRROR. Letters to such managers, addressed in care of THE MIRROR, will be forwarded.

A. R. W., Newark, N. J.: Henry Miller was born at Islington, London, England, in 1839, and came to Canada in 1871. A few years later he decided to enter the theatrical profession, and to this end he studied for three years under the late C. W. Coultick. His first appearance was made in Toronto in 1879 in a production of Amy Robson. His next engagement was with Modjeska. He then joined Adelaide Neilson's company, and later supported Ada Cavendish. In 1882 he was engaged by Augustin Daly, and made his New York debut in Odette. In the Autumn of that year he played in Young Mrs. Winthrop with the Madison Square Theatre Stock company, and then returned to Mr. Daly's forces for a time. Miss Madden, now Mrs. Fiske, then engaged him as her leading man in Caprice. Next came a short season with Madame Januschek, and then an engagement with Dion Boucicault in The Jilt at the Boston Museum. He played for a time with a stock company at the Baldwin Theatre, San Francisco. He was leading man with Clara Morris the following year, and then returned to San Francisco. He next became leading juvenile of the Lyceum Theatre Stock company, New York, which position he held for two seasons, appearing with success in The Wife, Sweet Lavender, and other plays. In September, 1889, he played Kerschival West in the New York production of Shandouah at the Star Theatre. The season of 1890-91 he was featured in All the Comforts of Home, and the following he played the Earl of Leicester in Marie Wainwright's production of Amy Robson. Successful engagements were with the Junior Partnership, Frederick Lonsdale, and The Post and the Puppet. Then began Mr. Miller's engagement as leading man of the Empire Stock company, during which he appeared in Bowing the Wind, Gudgeons, Liberty Hall, The Masqueraders, and Bohemia. Mr. Miller left the Empire company to become a star, and as such he made his debut in Chicago, Nov. 9, 1894, in Heartman. His next play was The Master, that was followed by The Only Way, and last season Mr. Miller appeared in Richard Savage, and during the past summer he has presented in the West a new play, entitled Darcy of the Guards. He has just returned from his Western tour, and intends to reopen in the East next month.

THE PLAYERS' CHRONOLOGY.

- September.
- Death at Chicago of Richard M. Hooley, 1898.
 - Death of William Henry Reed, 1890.
 - New York production of Shandouah, at the Star Theatre, 1899.
 - Debut of Edwin Booth as Trevelin in Richard III, at Boston Museum, 1849.
 - Death of James Lewis, at Westhampton, N. Y., 1894.
 - American debut of Jany Lind, at Castle Garden, N. Y., 1890.
 - Death of James H. Caldwell, in New York city, 1898.
 - Birth of Mrs. Jefferson (Miss Lockyer), at Burnham, England, 1822.
 - Birth of Fred G. Mader, in New York, 1840.
 - American debut at the Park Theatre, New York of Clara Fisher Mader, 1827.
 - American debut at the New Boston Theatre of John Wood, as Bob Acres, 1854.
 - American debut of Mrs. George Vernon (Jane Marchant Fisher) at the Bowery Theatre, New York, as Gladys Henshaw, in The Hair-at-Law, 1827.
 - New York debut at the Bowery Theatre, as Lady Macbeth, of Charlotte Cushman, 1830.
 - Birth of Douglas Taylor, in New York city, 1880.
 - American debut at Fifth Avenue Theatre, New York, of Charles Coghlan, as Alfred Evelyn, in Henry, 1876.
 - The Black Opium produced at Niblo's Theatre, New York, 1898.
 - Marriage of Frances Graham and Edwin F. Mayo, 1894.
 - Maudie Adams' stellar debut in The Little Minister at Washington, D. C., 1897.
 - Debut of Marie Jansen, at Park Theatre, Boston, 1890.
 - Death of Anne Braughton, 1748.

THE USHER.



Some time ago a number of our commercial managers agitated the subject of establishing bars in connection with the theatres, on the foreign plan, for the convenience of their patrons who desire liquid refreshments between the acts.

This proposal was received with such disfavor by the press and the public that it was speedily abandoned, but I notice in the programme of the Empire Theatre above the announcement that "Charles Frohman presents John Drew (tenth season)" there appears this notice: "For the convenience of the patrons of this theatre a Soda Water Fountain will be found in the foyer to the left adjoining the ladies' parlor."

Whether this is intended as a substitute for the taboos bar, or whether it is a delicate tribute to the hordes of matinee girls that flock where the young and beautiful John Drew appears, is not explained.

The theatrical golfing colony at Siasconset has been active during the past Summer, and *The Mirror's* recent reference to George Fawcett's championship occasioned that ripple of satisfaction which follows the knowledge that the outside world is hearing of achievements in a remote place. But it appears that Mr. Fawcett's championship is questioned from a letter Walter Hale writes *The Mirror* from Nantucket.

"The golfers here," Walter Hale writes, "read with delight that Fawcett was champion of the club, with a score of 83 to 18 holes, but we have had no tournaments for men, and have been without a champion all Summer! Even the great players of the team have been unable to do 83, but now since this news from New York there will be a spur to greater endeavor."

"Vincent Serrano has discovered one man whom he can beat—William Harcourt, from whom he wins golf balls with persistent regularity. Percy Haswell, Mrs. Hale, and myself, however, feel much agitated that we should be bunched up the 'also rans.' The ladies think that their skill in the putting contests has lifted them out of the rut, while, with a golfer's conceit, I fancied myself graduated from that class some years since. However, it is good to read of ourselves down here. Next Tuesday we all leave to begin rehearsals in New York."

I have received the following letter on the subject of poster phraseology that is timely and to the point:

The *Mirror's* commendable protest against the paralytic use of the King's English, on the programme and billboard, is a matter of congratulation for a few chosen ones whose feelings have been now and then harrowed by some glaring crime. True, Caesar still "presents" his galantries and his vanity upon the frequent repetition of his name, yet that is his special prerogative. Still it is and to observe that some well meaning managers, in trying to reflect originality, fall into errors almost as criminal.

My attention has been called to-day to a splendidly engraved poster that adorns one of the fences here bearing the astonishing announcement that "Kirk La Shelle introduces the veteran actor, Mr. J. H. Stoddard." If Mr. La Shelle would pause a moment and read that statement I believe he would order the destruction of his entire edition of that poster. An introduction assumes that the person to be made known to us is unknown. Are we whom Mr. La Shelle addresses in his print to understand that dear old Mr. Stoddard is unknown to us? Surely not, and Mr. La Shelle dispels such an interrogatory by the use of the word "veteran." Can Mr. La Shelle introduce Mr. Stoddard to the public, I submit? To accomplish such a feat, Mr. La Shelle to the introduction must know the public and be known by the public better than Mr. Stoddard. Surely it might follow that this is an introduction against his star, a thing Mr. La Shelle does not mean.

In the interest of syntax, of Alfred Ayres, and of the American people, let me appeal through *The Mirror* to Mr. La Shelle to ring the death knell to "introduce" as a commercialism, lest our fences soon rank with the irritation; for managers are imitative, and Mr. La Shelle, being a rising and popular one, will they not rush to him for inspiration?

Who is it that edits the "copy" of the advertising agents of the stage, and bears, and signs, of which the landscapes bear such testimony and to which the fences pay such tribute? I never have read an ungrammatical one. Yet the theatrical poster—what a hopeless mess it usually is! How many an author of a clever play cannot compose an intelligent programme.

Do we not stand in more need in America to-day of a poster cleaner than of a play censor? I myself learned to read from the characters on sign boards and fences. Imagine the dreadful injury to a youthful mind of absorbing the English of a modern American show bill!

W. H. WATSON.

Mr. Wright's observations are in line with what *The Mirror* has said on this subject time and again. There is probably no branch of the theatrical business wherein there has been less progress than in poster work and advertising.

In *Harper's Weekly* the other day, apropos of the "stars" that are being hoisted upon the public by the theatrical powers that be, there appeared the following rhyme contributed by a reader:

"Twinkle twinkle, little star—
How I wonder what you are!
Up upon the stage so high,
Like a Rhinoceros in the sky.
Where is Kean and where is Booth
In these days of calow youth?
Gone, alas! to other skies
In the Universal file.
Gone upon the larger stage;
Gone to please a larger age;
Gone to where real stars are seen,
Not these run by gasoline."

Harper's Weekly recommends its poetically inclined correspondents "to inveigh not so

much against the poor mummies, who are doing their best, as against that wall-mourning but perverted taste which has forced them to heights to which they are by nature and experience unaccustomed."

Edgar Selden, who suffered a physical breakdown last January, is now assured by Drs. Dana and Jacob that he is on the way to complete recovery, and he will probably be able to resume active duties by November.

Mr. Selden writes: "If sufficiently strong, I shall be taken down to Sea Gate within the next ten days, where I have hopes of the salt air assisting me vastly."

Mr. Selden's illness was doubly hard, for in addition to the suffering he has been obliged to endure he had to give up some promising business opportunities.

For two years past Will A. Page has ably served the *Washington Post* as its dramatic editor. Word comes that he has been engaged in a similar capacity on the Philadelphia *North American*. The transfer from the *Post* to the *North American* will be made on Sept. 21. In the large Sunday edition which the *North American* is shortly to establish the theatrical department will be made a feature.

DAVID WARFIELD'S STELLAR DEBUT.

(Special to The Mirror.)

NEW HAVEN, Sept. 9.

David Warfield's stellar debut, and the first performance on any stage of Lee Arthur and Charles Klein's three-act comedy, *The Auctioneer*, occurred at the Hyperion Theatre this evening before a large audience. The play was cast thus:

Simon Levi	David Warfield	Maria Davis
Mrs. Levi	Maria Davis	Maria Bates
Mrs. Hagan	Odell Williams	Harry Rogers
Callahan	Harry Rogers	Helena Phillips
Richard Egan	Helena Phillips	Emma Canfield
Mr. Finckel	Emma Canfield	Nellie Lynch
Miss	Nellie Lynch	William Ross
Greene	William Ross	Maud Winter
Mrs. Sumner	Maud Winter	Harold D. James
Helen	Harold D. James	H. S. Millard
Dorothy	H. S. Millard	Nina Lynn
Miss Compton	Nina Lynn	

The story of the play is a humorous one of every-day New York life, and among the scenes depicted are the Five Points and the corner of Twenty-third Street and Sixth Avenue, that are made very realistic by excellent scenery.

David Warfield was well cast as Simon Levi, a Hebrew auctioneer, and the other members of the company did good work. Marie Bates, William Ross, Odell Williams, Maud Winter, Nellie Lynch, Emma Canfield, Maria Davis, Brandon Tynan, and Harry Rogers in particular being worthy of mention.

NOTES FROM MT. CLEMENS.

W. E. Horton writes from Mt. Clemens, Mich.: During the past week the following professional folk arrived at this resort: Frank C. Smith, Albert H. Lutz, Bonnie Campbell, and Katherine Newman.

The departures were Charles W. Young, who will play Newark, O., shortly; Harry Linton, to Rochester, N. Y.; Hines and Remington, to the Avenue Theatre, Detroit; and Arthur Deming, to the Wanderland in that city.

Rehearsals of *Don't Tell My Wife*, that opens its season at Battle Creek, Mich., Sept. 10, are being held here. The company is under the management of Frank J. Merritt and includes Arthur Deming, Hines and Remington, William Kellar Mack, Thomas J. Dempsey, Margaret Burnham, Harry Edwards, Daisy Kernell, and Lorence Jansen. Harry Yeager is the business manager and C. J. Hartwell and Lew A. Johnson are to go in advance.

Francesca Redding and Madame Emmy were visitors during the week.

M. B. Streeter's company played at the Opera House here last week to good business, and Gentry's Dog and Pony Show is billed for Sept. 6.

Will O. Wheeler was in town for a couple of days in advance of Ole Olson, that opens its season here on Sept. 8.

A. K. Wilber brought the remains of his wife here for burial. The funeral took place Sept. 3 and was largely attended.

ALICE NIELSEN STUDYING IN ITALY.

Alice Nielsen is now at Scorra, Italy, pursuing her studies for the grand opera stage, under the tutelage of Lawrence Russell. In a letter to a friend of Miss Nielsen's in this country Mr. Russell states that he considers Miss Nielsen one of the best pupils he has had and destined to win much success in grand opera. Miss Nielsen recently sang before Signor Mancinelli, director of the Maurice Grau opera productions. He expressed himself as delighted with her voice and desires that she take the prima donna role in an opera that he is now completing. Miss Nielsen is also to study under Tosti. In recent cables reports it was erroneously stated that she was to appear in grand opera under Mr. Russell's management, whereas she is to receive vocal instruction from him.

TIM MURPHY'S NEW PLAY.

Tim Murphy and company gave the initial performance at the Great Southern Theatre, Columbus, O., Sept. 8, of a new comedy by Paul Willsack, entitled *A Capital Comedy*. The play deals with present day life in Washington, and was written for Mr. Murphy, who has the role of Joel Gay, an impoverished claimant against the Government, who has haunted the Capital for years in hopes that Congress will sanction his claim and make him rich. It is a type familiar to Washingtonians, and is accurately drawn. Mr. Murphy interprets it admirably, giving a quaint pathetic and amusing characterization, that the Columbus critics praised highly. The play is said to be strong in plot and excellent in construction. The supporting company, headed by Dorothy Sherrod, was adequate in every way.

S. MILLER KENT'S COMPANY.

The company that will support S. Miller Kent in the *Corby* and the *Lady* has been completed by Manager George S. MacFadden. It includes Frederick Malcolm, Ralph York, Benjamin Bradbury, Rapley Holmes, Bert Market, Joseph Williams, George Harrgrave, Charles J. Burbridge, John Phillips, W. Freeman, E. York, Erhelyn Palmer, C. Blanche Rice, Mathilde Wolf, Annie Wood, Marie Loyd, and Grace Wood. The tour will open at Atlantic City, Sept. 20, and will extend to the Coast.

P. W. L. ANNOUNCEMENTS.

The following are the announcements for the Professional Woman's League: Sept. 23, social meeting; Sept. 30, exhibition day; Oct. 1, literary meeting, with Hattie Nelson and Pauline De Lasser in charge; Oct. 8, dramatic meeting, with Harriet Webb as chairman.

MARK LIPMAN OPENING POSTPONED.

Louis Mann and Clara Lipman's production of Paul M. Potter's new play, *The Red Kloof*, that was to have occurred in Providence last evening, has been postponed until Thursday.

David Cough, leading man Criterion Theatre, Brooklyn.

THE MANHATTAN THEATRE IMPROVEMENTS.

Owing to the extent of the improvements to the Manhattan Theatre, the opening of that house by Mrs. Fluke in *Miranda* of the Balcony has been postponed until Sept. 24, when it will positively take place. Mrs. Fluke produced *Miranda* of the Balcony at the Academy of Music, Montreal, last week, where it was notably successful. The box-office of the Manhattan will open for the sale of seats on Monday, Sept. 16.

A great change has been wrought in the Manhattan Theatre in fitting it as the future New York headquarters of Mrs. Fluke and as a producing theatre. The Manhattan, as it will be revealed upon its opening, will be found to be unique in its atmosphere and appearance among New York theatres. An examination of the details of its new interior will delight every lover of a characteristic home of the drama. Architect Howard Constable was the designer of the improvements, and his ideas have been carried out by the best available artists and artisans.

The high and narrow appearance of the house as it is remembered, largely due to a mixed architecture and a conglomeration of glaring colors, has been wholly changed. Skillful designing and decorative treatment have brought out a spacious auditorium with an air of consistency, refinement and even of luxury. In short, grace and beauty have replaced glare and tinsel.

The new decoration is green in tone, relieved with old gold. The walls are covered with a rich figured velvet that is lightened with a graceful ornamentation tapering from the cornice to the ceiling. The upper part of the auditorium is surrounded by a strong new cornice, and the sounding board is supported by heavy brackets. In the first boxes, the backs of which are mirrored, additional columns have been placed, the general effect of all being to tie together the proscenium, the boxes and the auditorium in a harmony of constructive proportion. All columns, balcony and gallery fronts, wainscot, etc., are treated with metallic bronze, with polished lights that conform to the general decorative design.

Draperies are found in place of doors wherever possible, and these are of silk velvet, corded and tasseled. They give the passages and boxes a restful and elegant air. An asbestos curtain of the latest construction, with brass wire woven through it, and specially fortified with heavy wire and iron supports, is decorated with a mask of the drama and arranged to operate with the greatest facility. A drop curtain of deep wine-colored velvet has rich folds and fringe and heavy drapery gathered with cords and tassels. What is known as the "grand drapery," back of the curtain, is usually painted. Here it is of velvet artistically festooned. The minor drapery is also of velvet instead of painted canvas, as is usual. The proscenium frame has the aspect of a veritable frame of old gold with bright gold treatment.

An appropriate mural painting by Frank E. Gates ornaments the sounding board above the proscenium arch, and other dramatically descriptive pictures adorn the spandrels over the upper tier of boxes. The illumination of these pictures discloses a part of a new system of lighting throughout the theatre, and one artistically related to the decorative scheme. The pictures on the spandrels are shown by special lights hidden beneath the edge of the sounding board. The whole lighting system is so managed as to avoid, by distribution, the glare usual in theatres, and thus the conventional chandelier is missing, the ceiling lights being grouped in several large coronas about the ventilating opening in the main ceiling, this also serving to conceal this opening, which usually is unsightly. On the front of the gallery and balcony lights grow out of the decoration, and individually appear to be flowers with delicate pink and green petals. The rear of the auditorium is illuminated by torch standards on scrolls, while groups of torches on the wall light the rear of the balcony. Gas is provided for emergency, all the lights described being electric.

The sweeping character of the changes made in the Manhattan is nowhere more apparent than in the region of the entrance. The box-office approach is through double storm doors of quartered oak and plate glass. The box-office lobby shows a warm, rich treatment of enameled oak wainscot, deep red paneling and brown doors and cornices, the latter being supported by masks of the theatre. Here also is a characteristic detail of the new lighting system. A domed arch of bronze springs from the cornice paneled with opalescent glass, through which light is diffused from electric lamps concealed above. The interior lobby and stairway present an effect of green bronze and red that interlaces the green of the auditorium with the red of the exterior lobby, and the walls are veined in striped green with drapery festooned around the frieze. The ceiling is in bronze, paneled, and over the mantel facing the stairway is the life size portrait of Mrs. Fluke, painted by Jungers. The retiring room for women has been wholly refitted and treated in the French manner. The smoking room, down stairs, has been made comfortable and attractive. A heavy green carpet covers the entire theatre, and a carpet will extend out over the pavement to the curb, covered with a permanent awning. The stairway walls and other spaces will be adorned with pictures that will add an effect of atmosphere. A box-office window placed very low assists convenience.

Behind the curtain the changes are as radical. An elaborate new switchboard has been installed, equipped with the maximum number of "dimmers," and productive of the most varied and delicate effects of light. It rests on a balcony above the stage, and thus does not obstruct. Footlights, side lights, stage pockets, border lights, etc., are worked independently, and are equal to any requirements. The stage is new throughout. The dressing-rooms have been completely overhauled and made more attractive. All surplus woodwork has been replaced by iron, everything has been fireproofed, and electric lights, with make-up tables, special mirrors, wig shelves and all other conveniences have been provided. The dressing-room for Mrs. Fluke has with its foyer been made very convenient and attractive. The ventilating system has been overhauled, and all plumbing throughout the building made clean and fresh.

Every attention has been paid to fire protection. The modern, quick-working asbestos curtains is an improvement on the old iron curtains, which operated slowly. Wooden stairways have been replaced with iron, the fireproof doors in the proscenium hall have been doubled, wooden partitions have been replaced with fire brick, and two gallery exits have been added. There is an efficient system of standpipe and hose and watch clocks and detectors, all inspected rigidly and constantly supervised.

CHANGES IN FLORODORA.

Next Monday there will be several changes in the cast of *Florodora* at the Casino. Cyril Scott, who left the company to join The Liberty Bells, from which he resigned shortly after, will resume his original role of Captain Donaghy. Charles Dickens has succeeded in the part, retiring from the company. Helen Rodmond, long a member of Frank Daniels' company, will appear as Dolores. Bertha Waitzinger, who has been singing the role, will be transferred to the same position in the Eastern *Florodora* company that opens in Brooklyn next week. Guerna Baker, after a few weeks' absence, will be seen as Valiente, Frances Tyson departing to play that part with the Eastern company. On Friday evening, Sept. 13, when the three hundred and fifty performance of *Florodora* will be celebrated, the entire company will have new costumes.

Miss Lillie Leigh, in the title of *Florodora* last night at Forepaugh's, achieved a success that was well merited. Her rendition of the character associated so much with Fanny Davenport did not suffer by comparison. All through the action of the play Miss Leigh maintained the trying role with a dramatic strength that was convincing, and at crisis in the play around the audience to earnest enthusiasm. Philadelphia Telegraph, Sept. 2, 1901.

PERSONAL.



From photo by Purdy, Boston.

NILSSON.—Carlotta Nilsson, who was successful last season as Eunice in *Quo Vadis*, has been engaged to support Blanche Walsh in *Joan of the Sword Hand*. A portrait of Miss Nilsson appears above.

TANNER.—Cora Tanner has purchased a very pretty cottage at Flushing, L. I.

LESLIE.—The Boston papers are unanimous in praise of Elsie Leslie's performance of *Glory Quays* in *The Christian*. Her complete mastery of the character and the individuality she gave it were factors in winning for her a pronounced success.

MORRIS.—Clara Morris signed an agreement last week with Thomas Broadhurst to deliver a series of lectures this season under his direction. Since her retirement from the stage Miss Morris has devoted herself to literature. Her lectures will deal chiefly with her experiences on the stage.

COWELL.—Sydney Cowell will not return to the cast of *Captain Jinks* of the Horse Marines, as he has been engaged by Richard Mansfield for *Beaucaire*.

LEWIS.—Horace Lewis, now a member of the cast of *The Mormon Wife*, has been engaged for the Columbia Theatre Stock company, in Brooklyn, opening there on Monday as General Buckthorn in *Shenandoah*.

CAINE.—Georgia Caine, who is in the cast of *The Messenger Boy*, underwent an operation on her eyes last Saturday. She may not be able to appear in the opening performance at Daly's, Sept. 18.

KENT.—Charles Kent has returned to the city and will begin rehearsals with J. K. Hackett's company.

CARTER.—Mrs. Leslie Carter returned from Oakland, Md., last Wednesday. She will begin rehearsals of *La Du Barry* at the Crittenden Theatre Oct. 1, her tour opening in Washington Nov. 25.

OAKER.—Jane Oaker has been selected by Wagenhals and Kemper as Arthur Byron's leading woman in *Petticoats and Bayonets*. Miss Oaker made her stage debut last season, when she was decidedly successful as Hecuba in *A Midsummer Night's Dream*, with Louis James and Kathryn Kidder.

GILMOUR.—J. H. Gilmour will be Grace George's leading man this season.

SOTHERN.—E. H. Sothern has cabled to his brother, Sam Sothern, to purchase for him the English rights to *Richard Lovelace*.

HOFFMAN.—Maud Hoffman, for several seasons leading woman with E. S. Willard, will fill a like position with John E. Kellard in the production of *The Cypher Code* at the Fourteenth Street, Sept. 20.

HERNE.—Chrystal Herne, who played *Janey Cauldwell* in *Sag Harbor* last season, will take the role of Martha Reece in the coming tour of that play.

WOODWARD.—George Woodward will play James A. Herne's role, Captain Dan Marble, in *Sag Harbor* this season.

BASS.—Alden Bass, who starred in *A Poor Relation* last season, has been engaged by Jules Murry to support Archie Boyd in *Vermont*.

MANSFIELD.—Richard Mansfield has dropped the "Monsieur" from the title of his new play, that will be known hereafter as *Beaucaire*.

ENGAGEMENTS.

Edwin Felix, with *A Royal Prisoner*.
Lawrence Washfield and Lella Davis, with the *Widow Sheridan* company.
Robert Kelly, for *The Village Postmaster*.
Robert Galloway, for *The Cypher Code*.
Matt Smith, for *The Star Boarder*.
Kearney Bishop, for *Eben Holden*.
Dwight Smith, for *The Girl From Moxon's*.
Jewell Burwell, Alice Hagell, John E. Walter, and Frederick E. Mortimer, for *Madeline of Port Beau*.
W. Chantore Paterson, with Ben Hendricks in *Ole Olaf*.
Clint G. Ford, for *Winchester*.
J. B. Martin and George T. Welch, for *The Convict's Daughter* (Eastern).
Joe Deming, for *The Denver Express*.
Adah G. Sherman, for *Heath and Home*.
Janice Wynne, for *Acts in Whittney and Emerson*.
Quo Vadis.
L. W. Talbot, to go ahead of *Whittney and Emerson*.
Quo Vadis.
A. H. DeLong, for *Gabrielle de St. Victor* in *The Secret Warrant*.

Play in four acts by Theodore Burt Sayre. Produced Aug. 31.

Lieutenant-Colonel Miles Anstruther, D. S. O.	
Major Christopher Blagham	Guy Staring
Lieutenant Sir Walter Manners	Drive
Lieutenant Barker	Gerald York
Lieutenant	Lionel Barrymore
Lieutenant	Reginald Carrington
Lieutenant	Robert Schable
Lieutenant	George Marnet
Lieutenant	Harry Smith
Lieutenant	George Forbes
Mr. Jewell	Levin Baker
The Honorable Mitchelland Carleton	H. Manners Stewart
The Duke of Hall	Robert Mack
Marcel Manners	Mr. Mack
Lady Harcourt	Mr. Mack
Barth Viding	Caroline Stirling

Another success may be added to the success

The Rogers Brothers returned to town on Sept. 2, and projected at the Kalcherbocker Theatre a new musical comedy in three acts, The Rogers Brothers in Washington, written by John J. McNally, with lyrics by Harry B. Smith and music by Maurice Levi. A large audience was present, although an audience that looked generally as if they had never before seen the interior of the playhouse that has sheltered Sir Henry Irving, Ellen Terry, Barnum Barnhardt, Kostellow, Japs, Japs, Herbert Beerbaum Tree, and John Kane, to mention numbers of native players of consequence. To this fact of comparative unfamiliarity with the traditions of the theatre is probably due the cheerfulness in which Mr. McNally's peculiar commingling of nothing and something was accepted.

The reason why the play was cheerfulness with the "in Washington" qualification is because

Mr. Hackett has for some time been associated with and much admired in a certain class of romantic roles. But heretofore he has been a more or less serious hero of romance, while as Don Cesar he is compelled to be at once a hero and a comedian. The role is in many respects the most complicated and difficult that he has yet essayed. At the outset he captured the fancy by his stalwart bearing, his iron, devil-may-care manner, and the radiant ring of his speech and laughter. He carried this dash and spirit through the entire performance, and very attractive it was. But Mr. Hackett appeared rather a Saxon than a Latin adventurer. The one fault of his admirable impersonation was due not to any lack of histrionic ability, but to his blood. The impetuous audacity that in the Don Cesar of the younger Salvini seemed the natural result of buoyant and irresponsible high spirits became at times in Mr. Hackett's characterization almost impertinence. On the other hand, in those scenes which required the exhibition of absolute stoniness and deep feeling, the acting of Mr. Hackett was more effective than that of any other impersonator of Don Cesar whom we have seen. On the whole, Mr. Hackett's performance possessed virility, picturesqueness and dramatic strength, and despite its shortcomings was altogether entertaining and enjoyable.

In the star's support appeared a company of unusual strength, and for the most part the players composing it were cast in roles well suited to their talents. Theodore Roberts as Don Juan lacked but little of being a perfect exponent of the character. He was beautiful, dandy and manly. He might have been a more plausible villain, however, and he is made to

There are two sections to the proceedings, and the first is located at Monte Carlo, where the millionaires come from—some of them. There arrives Philip "Bismarck," who has vast wealth in the American business, and who is associated by Hamilton Langdon and Frederick Schmidt. The two last named, writing of Philip's wealth, are minded to separate him from it, and in this laudable enterprise they must have been successful were it not for the presence of Lady Grafton, a beautiful gambler, who elects to take it all onto herself, a feat accomplished by aid of her trailer, Reuben Hunter, who has a sideshow of his own in the form of an Irish cannibal king, Kaseo, whom he exhibits in a cage at so much or much per exhibit. Also there appears General Sirois, an American millionaire, who, with his son, a cadet, daughter, an heiress, comes away as if they had it. Harold and Yola, a youthful couple, who is touring the Continent with a college student company. These and others combine to provide a round of delight in the last scene.

The second scene opens with a view of the courts of this university, where all the char-

VAUDEVILLE

VAUDEVILLE

Produced at the Savoy Theatre, Lowell, Mass., Sept. 2.

Although it was the first performance, was Labor Day, and the act closed the show, it was the biggest hit ever seen in the house.

999

Just Three Open Weeks between Sept. 2 and June 1. They are Sept. 16-23-30.

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WILL M. ORESSY'S THE CORAL STRAND.

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FOR TIME AND TERMS Address WILL M. ORESSY, Sole Prop. and Mgr. Sept. 9, Shea's, Buffalo. Sept. 16, Shea's, Toronto.

999

Scene.—A tropical island in the Southern Pacific Ocean. Just imagine what scene painters like Moses & Hamilton could do with a subject like that.

Cast.—Mr. and Mrs. Harry Thorne in their old parts, Mr. and Mrs. Obadiah Potts. A. L. Fanshawe, Jibberbernookibersplitaki, the cannibal, and Miss Coral Starr as Amelia Ammerneggs.

The Author.—Will M. Oressy.

Taking the Locale of the Comedy, the Painters, the Actors, and the Author, WHAT MORE DO YOU WANT?

BERT HOWARD and LEONA BLAND

In A STRANGE BOY. By Chas. Horwitz.

RE-ENGAGED FOR THE GREAT LAFAYETTE SHOW.

This week—Pastor's Theatre.

ED. GRAY

"MIMICAL COMEDIAN."

A big hit at Keith's, Providence, last week. Th's week, Keith's, Boston. 19 minutes of refined monologue from my own refinery.

Address WM. MORRIS, Agent, 111 East 14th St.



3 KEATONS

On the Orpheum Circuit opening at Kansas City, Sept. 15. Omaha following. All open for Eastern Managers, commencing Feb. 8. At work for an indefinite period.

Dealer, The Saxophone and The Man With the Table.

HAPPY FANNY FIELDS

Re-engaged at Tivoli and Oxford, London, for Sept.

Making 20 consecutive weeks in all, as the feature.

Sole agents, Warner & Co., 30 Wellington St., Strand.

CLARICE YANCE

"The Southern Singer."

WITH...

SAM SCRIBNER'S SPECIALTY CO.,

Alhambra, Theatre,

Milwaukee, Wis.

"JESS" DANDY

Who is again making a most successful trip through the West, has but three open weeks before the Mid-Winter season, viz.: Sept. 16 and 23 and Oct. 14. W. B. of A., 127 Broadway, N. Y. City. Permanent address, Tremont, N. Y. City. Note.—I have written a number of new parodies and the pirates will be busy. This week—Masonic Temple Roof, Chicago, Ill.

VERNON The Ventriloquist

The act is a positive delight. . . . Stamped with originality, the child his at the footlights with the mother carrying off the baby, and the child's voice in the distance, is a beautiful finish, cleverly brought out.—The White Rat.

CLAUDE THARDO

The Side Wheeler.

Singing—"Where Was Moses When the Light Went Out," "When Mr. Shakespeare Comes to Town," "The Kissing Trust," "Everybody Has a Whistle Like Me," "Gin."

Sponser Stock Co., Park Theatre, Brooklyn.

"A fellow of infinite jest."

JAMES J. MORTON

General Manager

THE LAFAYETTE SHOW,

N. Y. Casino, N. Y.

JAS. F. DOLAN and IDA LENHARR

Presenting A HIGH-TONED BURGLAR and TAKING CHANCES.

With the Hyde Show this season.

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The Great English Vaudeville Paper—Weekly.

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THAT RASCAL Loney Haskell

CAPTURES THE SOUTH.

Richmond, Norfolk, Lynchburg, Petersburg (Gen'l Jake Wells commanding) surrenders to the reliable old soldier, Haskell.

Siege lasted eight weeks, during which Buckroe Beach (2 weeks) Danville, Asheville, etc., fought hard with hands and feet and received hot shot in return; in fact, there were terrific hits.

SPECIAL.—Press clippings containing full accounts of battles and the glorious victories of the Rascal can be seen at headquarters.

For future engagements, address

LONEY HASKELL, 146 W. 36th St., N. Y., or Agents.

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MONTIE

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A Big Hit, A Legitimate Screen—Press all say so.

My Sister's Beaux

TWENTY-EIGHT MINUTES OF LAUGHTER.

By LAWRENCE MARSTON.

FRED NIBLO "THE AMERICAN HUMORIST."

The Pigeonhole Daily Boomer:

"The entertainment given at Jones's Hall last night by the 'Pigeonhole Grasshopper Exterminating Society,' was a pronounced success and the treasury netted the snug sum of \$19.65 to carry on its noble work. The program was a long one, but the two Kummies girls, daughters of our worthy constable, Seth Kummie, were about the best. Myrie Dibley played the organ and Fred Niblo told some riddles."

EDDIE GIRARD and JESSIE GARDINER

Manhattan Beach, Sept. 9; Atlanta, Ga., Sept. 16. Sept. 23 and 30 open.

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In England, presenting A MATRIMONIAL SUBSTITUTE. (One continuous laugh.)

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HALL

THE GEORGIA COON SHOUTER.

THE SISTERS HAWTHORNE

WILL

"Fight for the girl you love."

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This week, Brighton Beach Music Hall.

CHAS. J.

OLIVE

STINE and EVANS

Featured with the new comedy success,

MAMA'S NEW HUSBAND.

Season 1901-1902.

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JIMMIE BARRY

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Will consider offers for Farce-Comedy for next season.

MRS. WILKIN'S BOY

A PIPE DREAM.

MR. and MRS.

HARRY THORNE

Next season in WILL M. ORESSY'S Comic Production,

THE CORAL STRAND.

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306 KNICKERBOCKER THEATRE BUILDING.

Author of Some of the Biggest Successes in Vaudeville.

THE HEAD WAITERS (Ward and Vokes), PAT AND THE GENII (Tom Nawn and Co.), IN TRUST (Mr. and Mrs. Kelsey), UNDER FIRE (Wright Huntington), PARLOR A (Eugene O'Bourke), THE UNEXPECTED (Davis and Kennedy), A DEAL ON CHANGE (Lillian Burkhardt), ALL IN THE FAMILY (May Edouin and Fred Edwards).

HARRY L. NEWTON and AARON S. HOFFMAN

Write for Rogers Bros., Low Dockstad, Press Eldridge, Geo. Thatcher, World and Hastings, Barnes and Simon, Fred Niblo, Harris and DeLosa, Jesse Conthout, Geo. Yeoman, Little Elsie Jones, Mabel Harrison Brown, Lettie Gladstone, Duke and Harris, The Brownings, Dooley and Kent, Warren and Howard, and the Four Huntings. All success.

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Versatile Leading and Heavy Business, Success By Stage, 1880-1885. Success At Liberty, 1885-1890. Success At Liberty, 1890-1895. Success At Liberty, 1895-1900.

SEA OF ICE.—"Pearl Seward was beautiful as Ophelia, the charming Mexican girl, and her acting is perfection itself."—BOSTON HERALD, Sept. 4, 1899.

SEA OF ICE.—"In the expression of wondrous simplicity, unshaped for happiness, clinging tenderness, inherent aversion, or unendurable grief, Miss Seward proceeds with a variety anything but commonplace, and with an unaffected directness which makes a sure appeal."—BOSTON EVENING RECORD, Sept. 4, 1899.

FAUST.—"But, without, it is Miss Seward's Marguerite that stands out best of all as a piece of acting. There is nothing that lady has ever done in Boston that equals her fervor in the character which has been assigned her this week, and she is well up to the mark. Her work is not like acting—it is almost a realism."—BOSTON HERALD, Oct. 2, 1899.

TWO ORPHANS.—"It was a decided enjoyment to be-

hold the genuine pathos which Miss Seward displayed."—BOSTON TRAVELER, Nov. 14, 1899.

DARK DEEDS.—"Pearl Seward, in the role of Rebecca, was more than clever. She had as she said, 'a little of the gray' in her, and it shined from her eyes, and showed in her panting-like steps, little plots, unscrupulous tongue, and manner of speech."—BOSTON POST, Dec. 13, 1899.

DARK DEEDS.—"Pearl Seward demonstrates much dramatic power as a revengeful, neglected woman."—BOSTON TRAVELER, Dec. 13, 1899.

ACROSS THE PACIFIC.—"The heroine found a charming interpreter in Pearl Seward. Her Elsie Scott, dressed in midday garb, was even more entrancing in the garb of her sex. She has a keen sense of the dramatic and delivers her lines with intensity."—PHILADELPHIA ENQUIRER, April 2, 1900.

ACROSS THE PACIFIC.—"Pearl Seward gives a delightful THE BARRINGTON, Long Acre Square, AUTUMN SOCIETY OF AMERICA, or HINCH.

portrayal of a sweetheart, and her work is as creditable as it seems spontaneous."—PHILADELPHIA NEWS, March 5, 1900.

OMAHA STOCK.

FALSELY ACCUSED.—"Miss Seward gave plenty of evidence of ability. She has a handsome stage presence, a good voice, well controlled, and is graceful in walk and bearing. . . . Miss Seward has to contend most of the interest in the place, and does it in a gradually effective way."—OMAHA HER, June 24, 1901.

HAST LYNNE.—"The last half of the week was in the nature of a personal triumph for Miss Seward. . . . Very few parts call for a deeper appreciation of human sentiment for their emotional interpretation than does the heroine of this old story. Miss Seward's talent covered equal to the occasion, and while she might easily be more completely employed, she will hardly be able to more fully exemplify her great ability."—SUNDAY HER, June 24, 1901.

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SCENICALLY,
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A MAGNIFICENT PRODUCTION.

Last Week, Third Avenue Theatre, New York City. Biggest Week the House Has Had This Season.

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A New Version by George Henry Truett.

Extra Feature! MISS ELIZABETH HENSTON

In a new act play by E. H. Truett, entitled Never

Trouble Trouble THE Trouble Trouble You.

Week of Sept. 15, WHY SIXTH LEFT HOME.

Henry V. Donnelly as Levine Dely (The Cook).

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Confessions

10th Street, between 14 and 15th Ave.

8:15 and 10:15.

The W. W. O'Connor and Barrett, Little and Fritsch,

and a team of actors, including, Fritsch and Barrett,

William and William, Matinee and Evening, 8:15 and 10:15.

The American Village, Matinee and Evening, 8:15 and 10:15.

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To Managers!THERE IS ONLY ONE
SCHILLER STOCK COMPANYMR. CHAS. E. MORSE is touring the
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"SCHILLER COMEDY COMPANY."

Representing without right or authority, that
his attraction is a No. 3 of my Company. He
or no one else has the right to my name,
which I have made a "TRADE-MARK."R. A. SCHILLER,
Manager Schiller Stock Company.Gloucester, Mass., Sept. 9-14; New York,
N. Y., Sept. 15-21; Yonkers, N. Y., Sept. 22
25; Wilkes-Barre, Pa., Sept. 30-Oct. 5; Reading,
Pa., Oct. 14-19.

Managers, Notice.

Mr. Howard Kyle having severed Mr. W.
M. Wilkinson's connection with the manage-
ment of his Nathan Hale Company, notice-
any and all managers holding contracts for
the production signed by said Wilkinson to at
once adviseMR. E. L. SACKETT,
Mgr. Nathan Hale,
Room 7, Broadway Theatre Bldg., New York.WANTED FOR THE
STROH OPERA CO.AGENT, who fully understands the require-
ments in advance of an opera company.
STAGE MANAGER, who is capable of
taking entire charge of the productions of
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TOR, who is thoroughly familiar with the
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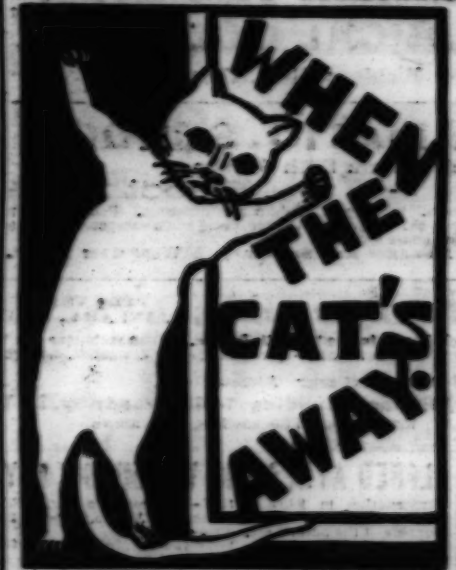
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